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Published every Thursday and dated a week ahead at 1639 Broadway, N. Y., October 30, 1919. Vol. LXXX, No. 2132, \$4 a year. Entered as second class matter January 26, 1893, at the Post office at New York, N. Y., under act of March 3, 1879. Copyright, 1919.

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THE DRAMATIC MIRROR

LOUIS R. REID, Managing Editor

RAYMOND HITCHCOCK found a situation at the tribute to Nathan Franke at the Hippodrome last Sunday night which he capitalized in an unusually amusing degree. The fiftieth anniversary of Mr. Franke as a concert

artist and musical conductor was being celebrated and among those who were listed on the program for an address was Senator Hitchcock of Nebraska. At the scheduled time a man of commanding stage presence appeared but instead of going into a serious speech about the political problems of the day he made some funny remarks and led the orchestra in a Sousa march. The audience grew curious. Could the Senate, it wondered, be such an austere place if its Democratic leader and chief exponent of the League of Nations was accustomed to appearing in public in such clownish capacity. And then the fact was revealed that Senator Hitchcock was detained elsewhere and that Raymond Hitchcock had taken his place on the program to pay his respects to his old friend Franke.

WILLIAM HARRIS, Jr., is developing firm faith in the appeal of British dramas. First he acquired "Abraham Lincoln" and then, as these pages exclusively announced some weeks ago, he bought the American rights to "The Lost Leader." The latter, which has Charles Parnell as its hero, will be staged at the Greenwich Village Theater—which more and more is becoming a try-out house for Broadway.

DURING her three years' absence in London, Doris Keane won a triumph and a husband. The triumph is placed first because it really did have precedence over the husband. Now that she has returned home it is hoped that she will find occasion to revive "Romance" if only to permit the public to appreciate the capabilities of Mr. Keane, or rather Mr. Basil Sydney in the role of leading man.

A REAL, honest-to-democracy prince is engaged for "Aphrodite," which is to open at the Century. Prince Nicolai Giovatski is the royal actor in question, but suspense is being maintained as to the role he is to portray. Meanwhile the long-awaited announcement of the principal actress for the production is given to the palpitating public. Dorothy Dalton of the movies wins the race by half a tape measure.

MESSRS. Erlanger, Dillingham and Ziegfeld have decided to compete with the Shuberts in

Raymond Hitchcock Substitutes for Senator Hitchcock — Doris Keane's Return — Parnell on the Stage — Woods Favors Newspapers Above Billboards — Sunday Concerts at the New Amsterdam — The Globe Celebrates Tenth Anniversary

attracting Sunday night amusement seekers. Next Sunday evening they will inaugurate a series of Sunday night concerts at the New Amsterdam Theater, the lease of which they recently acquired. The initial program will be made

up of members of the companies playing in "The Follies," "Apple Blossoms," "Hitchy-Koo" and "The Midnight Frolic." It should at least be an entertainment notable for pulchritude.

A. H. WOODS is making the advertising departments of the daily papers happy. He has abandoned billboard advertising and will confine his advertising hereafter exclusively to newspapers. "My poster idea," he says, "used to furnish the plots for the playwrights. But now that I am doing plays by W. Somerset Maugham and Montague Glass I have decided to be more dignified. It was hard for me to convince the billboard companies that I was right. Besides, more people read the papers, and that's where I intend to advertise in the future." Some other producing manager will probably now burst into publicity prominence by declaring that he will use billboard advertising exclusively for his announcements.

IT is not Tarkington after all who will supply Lionel Barrymore with his next play, following his appearance in "The Jest." Eugene Brieux, instead, has been selected. The French dramatist will be represented by "La Robe Rouge," which will be presented here under the title of "The Letter of the Law." A revival of Rosstand's "Cyrano de Bergerac" has been considered by John D. Williams for the use of Mr. Barrymore, but a question over the ownership of the American rights to the play has resulted in a postponement of this project.

MADISON COREY is back from France where he achieved success as a director of entertainments with the A. E. F., and is again active in producing plays. He is beginning quite unostentatiously with a revival of "The Grass Widow" destined for presentation in the

hinterland. With a gradual return to prominence and prosperity he will undertake more ambitious plans which include the establishment of a play bureau abroad and the production in New York of a new farce.

CHARLES DILLINGHAM is celebrating the tenth anniversary of the opening of the Globe Theater. In the span of a decade since "The Old Town" was presented as its first attraction, the Globe has housed twenty-four attractions, twenty-two of which have been musical pieces.

THE MIRROR IS

Giving All the News, Every Week, Pages 1690-92, 1698-99, 1710-11
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THE SHOW NEWS WEEKLY

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"FOLLIES" FOR HAVANA

Plan Now Pending to Take Ziegfeld Show to Cuba During Racing Season

THE Ziegfeld "Follies" will play an engagement in Havana, Cuba, if negotiations which it is said are now in progress, are carried out. It will be the first time in the history of the American stage that a musical production has sailed for Cuba to play a season.

It is reported that the project has the backing of several race-track magnates who are interested in the Havana racing season which begins the latter part of the fall. John McGraw, part owner and manager of the New York Giants, is one who it is said has large interests in these Havana racing enterprises, and it is due to his influence particularly that the Ziegfeld production has been engaged.

It is reported that a guarantee of

\$30,000 a week has been offered Mr. Ziegfeld. If the enterprise is successful it is likely that other American producing managers will send their attractions to the island during the racing season.

The present "Follies" are drawing more patronage to the New Amsterdam Theater than any previous "Follies," and there is every indication that the production will be continued at this playhouse until early in the new year.

Mr. Ziegfeld is elated over the prospect of establishing a very worthy precedent and intends to avail himself of the Havana offer. The entire cast now appearing in the "Follies" will make the trip if the plan is consummated.

FAY TO STAR Comedian Writing His Own Show

Frank Fay is to star in his own show and is already at work on the script having secured the financial support that will insure the production becoming a Broadway reality some time after the first of the year.

Fay at present is with the Shubert's "Oh What a Girl" now the current attraction at the Central, and when his time is up with that show he will dig right into his own starring venture.

Fay is a former vaudevillian, first appearing in a trio, then a "double" and finally as a "single," with his success as a comedian assured the moment he hopped into musical comedy. Fay has been one of the principal funmakers with the Central show.

Rollo Peters Resigns

Rollo Peters has resigned from the directorship of the Theatre Guild, owing it is said to internal dissension among the Board of Managers. He will remain in the cast of "The Faithful," now playing at the Garrick, but expects to sail for Europe shortly after the termination of that play's six weeks' run. Augustin Duncan will sever his connections with the organization at the same time.

Hast's New Production

Walter Hast produced "Eve and the Man" at the Shubert-Garrick Theater, Washington, D. C., on Monday night. The complete cast includes Helen Holmes, Ramsey Wallace, S. Miller Kent, Betty Murray, Lulu McGuire, Frederick Noah, Lambert Terry, Alice Murray, Isabel Jason and Stapleton Kent.

Fokine to Stage Dances

Morris Gest by cable Tuesday closed a contract with Michael Fokine, creator of the modern Russian Ballet, to come to New York to stage the dances for "Aphrodite," the spectacular drama which Comstock & Gest produce at the Century Nov. 24.

Berlin Writing Show

Irving Berlin is not playing any more vaudeville until he finishes the musicalized version of "Brewster's Millions," which goes into production with a new title and Harry Fox as the principal player. Berlin called off all dates after his Palace engagement last week.

"Aphrodite" in Rehearsal

Rehearsals have started for "Aphrodite" at the Century Theater. Besides Dorothy Dalton, already announced to the play the chief role of "Chrysis," there will be Mackay Morris, playing opposite her as "Demetrios," a sculptor; Mlle. Dazie, as "Aphrodisia," a dancer; Hazel Alden, as "Berenike," "Queen of Egypt," not to mention 300 others, including Rita Gould, Annette Bade, Etienne Girardot and Robert Ayrton.

The Coburns Resume

Mr. and Mrs. Coburn will resume "The Better 'Ole," now playing their original parts of Old Bill and Victoire, with Charles MacNaughton as Bert, Colin Campbell as Alf, and the remaining principals in the hands of the original cast. They will play the Subway circuit beginning at the Standard Theater on November 17.

'Fair Helen' for the Shubert

Because of other bookings, E. H. Sothern and Julia Marlowe will not extend their New York engagement beyond the next two weeks, although they are selling Shakespeare out nightly. Accordingly they will be followed at the Shubert Theater November 3 by Richard Ordynski's presentation of the musical fantasy, "Fair Helen."

Plans "The Incurrible"

Unless his present plans fail, Percy Hutchinson, who produced "The Luck of the Navy" at the Manhattan O. H., will bring out a new play during his local engagement there, having R. C. Carton's new show, "The Incurrible" in mind. Hutchinson is scheduled back in London during the holidays.

"Just a Minute" Due

"Just a Minute" is in the offing again and unless another postponement is made will open at the Cort next Monday. "John Ferguson" is at the house meanwhile.

Edith Day to Star

The early presentation of "Irene," a musical comedy by James Montgomery is announced for the Vanderbilt Theater. Edith Day is to be the star in the production.

"Chu Chin Chow," London, Sets Record With 1,167 Performances Flo Ziegfeld Getting Ready To Launch Tour of "Midnight Frolic" "First Is Last" Leaving New York Despite Splurge By Author Elsie Ferguson To Play "Juliet" To Walter Hampden's "Romeo" Doris Keane Returns Home With Many Offers Awaiting Her

GILBERT MILLER HERE

To Stage "Beaucaire"—Has Four Theaters in London

Gilbert Miller has returned to this city after an absence of three and a half years. He is the son of Henry Miller, and comes to arrange an American production of Messager's opera "Beaucaire," based on Booth Tarkington's play, in which he will be associated with his father and E. L. Erlanger.

Mr. Miller has four theaters in London. He has the Savoy under lease and the St. James Theater, which he bought. He leases the Princess, in which he has installed a revival of Gilbert and Sullivan's operas and at the Palace he has "Beaucaire."

Join Harry Bulger

Harry Bulger is under contract to tour in "The Flirting Princess" under the managerial direction of Gus Hill. Joining the show for rehearsals are Lillian Goldsmith, Tom Grady, Katie Rooney and Walter De Wolf. The Bulger opening is set for Poughkeepsie, N. Y.

May Come To Central

It now looks as though "The Little Blue Devil," the show that has Bernard Granville as the principal player, will make its New York debut at the Central, replacing the "Oh What a Girl" show now there. The show is getting its stage paces on the road at present.

Good Report of Play

"Fifty-Fifty Ltd." was played in Amsterdam, N. Y., on its way to New York and made a great hit. Manager was highly complimented for offering such a high class performance in this city.

F. C. Whitney's New Show

Arrangements have been made by F. C. Whitney to produce a new three act comedy "Suite 16," the premiere scheduled for Nov. 3 in Washington, D. C. It will be booked by K. & E.

PLAN NEW THEATER CHAIN Canadian Report of Proposed Syndicate to Embrace Houses From Montreal to Pacific Coast

ANOTHER new theatrical syndicate is in throes of formation if late word from Montreal is to be accepted as the truth for the report. The theatrical men interested in the proposed chain in the preliminary announcements declare the new theater chain will extend from Montreal to the Pacific Coast.

A theater will be operated in London and expects to have affiliations with both the Shubert and Klaw &

"Frivolities" Opens

The new revue of G. M. Anderson styled, "Frivolities of 1919," after rehearsing in New York, got under way this week in Providence. This attraction is expected to come into New York the first of November. Among the principals are Nan Halperin, Henry Lewis, Felix Adler and the Barr Sisters.

HOTELS CROWDED

Theaters Reflect Great Prosperity of the Hostelries

The prosperity of the New York hotels is unprecedented. While the local inns have done unusual business for months past the present jam at the hostelries is unprecedented. Night after night hundreds have been turned away. Even the uptown hotels have the S. R. O. condition for the lobbies which the clerks say is due to the present housing problem in the city. Rent profiteering and rent gouging, with thousands evicted on the first of October have resulted in a shortage of houses, apartments and hotel rooms.

The downtown hotel congestion is a big boon to the theatrical business, with the hotel occupants eager to take in anything from pictures to the high class amusements.

And fancy and high are the prices the hotels are charging with the amusement admissions higher than ever before, with admission tax also an item that adds to the cost of theatergoing.

Vaudeville in the downtown districts is immense, with the "big time" returns of an especially gratifying nature.

The demand by the hotels for theater tickets has the ticket specs working like beavers, according to reports, with efforts to squash their methods of doing business still actively pushed by the interests instrumental in recent arrests along Broadway.

Henry B. Irving Dead

Henry B. Irving, the actor-manager, died in London, Oct. 17, after a short illness due to a nervous breakdown.

Henry Brodribb Irving was born in London forty-nine years ago, the eldest son of the late Sir Henry Irving, the famous actor, and Florence Irving, daughter of Surgeon General Callaghan, of the Bengal army. His first public appearance was at the Garrick Theater under the management of John Hare, as Lord Beaufoy in a revival of Robertson's "School."

Erlanger interests. According to the Montreal report the head office will be maintained there under the management of the H. Wyndham Beaucaerle.

The chain is to have houses in Toronto, Hamilton, London, Ont., Peterboro, St. Thomas, Kingston, Winnipeg, Calgary, Edmonton, Saskatoon, Regina, Moosejaw and Victoria, with a new house to be erected in Vancouver.

Casting Norworth Revue

The William B. Friedlander offices have started the casting of the new Jack Norworth show which is being written by Friedlander. Norworth has been to Ithaca making a picture for a local concern. Janet Adair will be one of the principal women in the revue.

Chorus Equity Meeting

The Chorus Equity Association, a branch of the Associated Actors and Artists of America, will hold a meeting at the Amsterdam Opera House at noon Friday, October 24, to adopt a constitution and elect officers.

LAMBS AN ACTORS, CLUB

Many Producing Managers Resigned From Club at Time of Strike—Cobb Elected Boy

IRVIN S. COBB has been elected Boy of the Lambs and will help guide the gambols of the actors' club. Mr. Cobb was the only newly elected one of the important officers at the election. R. H. Burnside was re-elected Shepherd, Henry Smith Treasurer and Charles A. Stevenson Secretary.

There was considerable discussion of matters of importance to the club, as the Lambs is entering a new phase of its existence, being now

more distinctly an actors' club than ever before, since many of the producing managers who were members resigned at the time of the theatrical strike last summer. These resignations were accepted, but there is a year for reconsideration. It is understood that the question of raising the initiation fee was considered, as the Lambs, like other clubs, has experienced a diminution of income because of prohibition.

Revue to be First Offering of New Producer

Andre Sherri's first offering as a producer will be placed in rehearsal next week. It is "The Andre Sherri Revue of 1919," with words and music by Mr. Sherri and A. Baldwin Sloane. Its first presentation in New York will be Thanksgiving week. The next Sherri piece will be "The Love Child," and early in 1920 Mr. Sherri will contribute a fashion extravaganza called "Femina." Then follows a "melodramatic farce," to use the author's own description, "It Takes a Thief," by Edward Barry. After these the busy producer will give the public a new comedy drama and a musical comedy, entitled "Knights of Bagdad."

Truex Show May Close

From Chicago where Ernest Truex is starred in the new Al. H. Wood's show, "A Bashful Hero" at the Princess Theater comes word that the attraction may close before its four weeks' engagement there has expired. Truex scored a distinct individual triumph but the show is said to lack the necessary strength to make it a boxoffice success in its present shape. The Wood offices will probably revise it before giving it a New York premiere.

"Acquittal" to Come Here

"The Acquittal," the new Cohan & Harris show, which has met with big success in the Cohan Grand, Chicago, is reported as likely hitting Broadway before the holidays. Cohan & Harris brought this "mystery piece" out in Atlantic City during the tag end of last season and started the new season Sept. 21 in Chicago. C. & H. have faith that the show will have a "run" in New York when produced here.

Wynn's Carnival

The new Ed Wynn show in joint managerial arrangement by Wynn and B. C. Whitney will be styled "Ed. Wynn's Carnival" and is scheduled for its initial performance on Thanksgiving Day. It will be a "personal revue" with Wynn writing the show and handling the principal comedy assignment.

Lou Tellegen Writes Play

Lou Tellegen in collaboration with Andor Garvey has written a new play called "Heart of the Forest," a story of the Canadian Northwest. The company will begin a road tour November tenth and expects to reach New York in December.

Reverts to Original Title

Pitts Duffield has decided to revert to his originally written title for his three act comedy "Blind Man's Bluff" announced by Bartley Cushing for November production.

Madison Corey Resumes

Madison Corey, having finished his duties with the A. E. F. in France, has re-entered the theatrical production field, which he had temporarily left for service abroad during the war. In association with Thomas Stark, he will present on tour the musical comedy "The Grass Widow," by Rennold Wolf and Channing Pollock, with music by Louis A. Hirsch, which met with much success in New York. Later the new firm will present a farce, and will conduct a bureau for the placing of American plays and players in Europe.

Wall Street Helps Fund

Splendid strides are being taken in the Actors' Fund campaign whereby the financial status is to be placed on a sounder basis, with prominent Wall Street men having pledged their personal support to the fund. The Memorial Fund quota of Wall Street has been placed at \$150,000.

It Is "Miss Millions"

"Miss Millions" is the title of the musical comedy now in rehearsals under the direction of R. H. Burnside and intended for early presentation in New York. The score is by Raymond Hubbard, and the book by Guy Hardy. Valli Valli has been engaged for the title role.

"FAIR HELEN"

Performance Disappointing is Boston Verdict

"Fair Helen," an adaptation of Offenbach's "La Belle Helene," opened at the Majestic Theater, Boston, this week. The production was under the direction of Richard Ordynski. Austin Strong has re-written the book and Charles Hanson Towne wrote the lyrics. Offenbach's music was used. Marcia Van Dresser sang the title role.

Perhaps our expectations were too great, but somehow the performance was disappointing. The music was for the most part tuneless and uninteresting offering little opportunity for Miss Van Dresser and James Harrod a tenor of no mean voice, with the exception of a lovely waltz melody which was used in the second and third acts. The book was dull though the theme was a rare flash of brilliant wit. Most of the situations were burlesqued ridiculously.

Much can be said, however, for the production. Certainly, Ordynski spared neither time nor money in his costuming and settings, the color schemes having been done by Urban. The last act, a beach scene, was especially lovely. The enlarged orchestra did splendid work under the leadership of Milan Roder, and the whole performance went smoothly without any of the hitches noticeable on opening nights.

To George Trimble, Harry Macdonough and J. Parker Coombs fell the task of keeping the ball rolling and in justice, it must be said that they worked hard with the cheap burlesque type of comedy given them.

Miss Van Dresser was lovely as to form and voice, gracefully stately, but having none of the sensuousness with which we imagine Helen of Troy was endowed.

Gleeson.

Miss Rambeau's New Play

"The Unknown Woman," by Marjorie Blaine and Stanley Lewis, has been selected by A. H. Woods as a starring vehicle for Marjorie Rambeau. It will be seen here Nov. 3.

"PINAFORE"

Spirited Revival of Opera at Park Theater

It is a spirited revival of "Pinafore" which the Society of American Singers are presenting at the Park Theater this week. The choruses which are the bulwark of the opera have never been better sung in the memory of the writer, and the principal roles are in particularly capable hands.

Frank Moulan acted with a great deal of color and swank the part of Sir Joseph Porter, K. C. B., and sang with admirable diction. Indeed, his performance can be studied with profit by all vocalists who have a genuine desire to characterize their roles as well as to do justice to the lyricist. The super dignity and official pompousness of Mr. Moulan's impersonation were at all times delightful and the song of the "ruler of the Queen's navy" took on special flavor as a result. Blanche Duffield had the difficult singing of Josephine to do but she took care of the assignment cleverly, though at times she showed a tendency to mar her enunciation. Ralph Brainard's fine tenor was heard in the part of Ralph Rackstraw. William Danforth was a sufficiently sinister Dead Dickeye. Josephine Jacoby gave her familiar performance of Buttercup. Bertram Peacock was splendid as the ship's commander and Herbert Waterous' sweeping baritone gave new force to the "I am an Englishman" song. John McGhie conducted with vigor and assurance.

Reid.

AHEAD & BACK

William A. Page is handling the press matter for "The Luck of the Navy" which Comstock & Gest have produced at the Manhattan Opera House. With the company are the representatives of Percy Hutchison, who is the star and stage director of the melodrama, are Frank Jackson, general manager; A. P. Kaye, stage director and Geoffrey Webb, assistant stage director.

Jake Rosenthal, who for years has been allied with the Al. H. Woods' forces and was both ahead and back with different Woods' shows and achieved publicity greatness by the publicity he once got for Julian Eltinge when Jake handled that show for Woods, is the present house manager of the Alwoods Theater, Chicago, and making a big success of it.

Sydney Harrison, for years a well known New York treasurer, now risen to managerial ranks, will manage the "Frivolities of 1919" for G. M. Anderson both during its road tour and when it opens in New York around the first of the month.

The Anderson-Weber western company of "I Love You" has Louis Lissoner back and Harry Lambert ahead while the southern company has Frank Hill managing it.

Charles Harris, who stepped from the treasurership of the Longacre Theater to its management, succeeded Frank Hopkins as house manager when the later severed connections with the Longacre building forces.

Perry Kelly is handling the advance for "Good Morning Judy" while Norman Stein is the company manager. Stein during the early part of the present road season has been with "Seven Days Leave" which is under the same producing direction as the "Judge" show.

Grant Luce is ahead of William Spaeth's first "Fair and Warmer" show. Charles Eagle is back with this troupe.

THE BROADWAY TIME TABLE*

FOR WEEK ENDING OCTOBER 25

Theater	Play	What It Is	
Astor	East is West	Peg Under the Willow Tree	319
Belmont	Boys Will Be Boys	Irvin Cobb characters	16
Bijou	His Honor, Abe Potash	Famous figure in politics	16
Booth	Too Many Husbands	Witty British comedy	21
Broadhurst	The Crimson Alibi	"Who killed Cock Robin"	78
Casino	The Little Whopper	A little lie set to music	16
Central	Oh What a Girl	Amusing musical comedy	68
Geo. M. Cohan	See Saw	Sprightly musical play	39
Cohan & Harris	The Royal Vagabond	Cohanized musical comedy	264
Comedy	The Five Million	Play of returned soldier	95
Criterion	On the Hiring Line	Reviewed in this issue	8
Eltinge	The Girl in the Limousine	Beddier than ever	24
Empire	Declasse	Brilliant play and playing	24
48th Street	The Storm	Fires of love and forests	28
44th Street	Hello Alexander	McIntyre and Heath's return	23
Fulton	Five O'Clock	Comedy drama	16
Gaiety	Lightnin'	Triumph for Bacon	460
Garrick	The Faithful	Masefield's play of Japan	16
Globe	Apple Blossoms	Kreisler and Jacobi music	22
Harris	The Dancer	Said to be from the Viennese	29
Hippodrome	Happy Days	Panorama with a thrill	93
Hudson	Clarence	Typical Tarkington	41
Knickerbocker	Roly-Boly Eyes	Leonard out of vaudeville	36
Liberty	Hitchy Koo	Hitchcock rampant	24
Longacre	Adam and Eva	Well acted light comedy	49
Lyceum	The Gold Diggers	Chicken a la Hopwood	31
Lyric	Nothing But Love	Agreeable musical comedy	15
Manhattan	Luck of the Navy	English melodrama	15
Maxine Elliott's	First is Last	Shipman goes to college	45
Miller's	Moonlight and Honeysuckle	Pleasing sentimental trifle	32
Morosco	Civilian Clothes	Comedy of the returned hero	51
New Amsterdam	Follies of 1919	The T. B. M.'s paradise	125
Nora Bayes	Greenwich Village Follies	Varied revue	119
Playhouse	A Young Man's Fancy	Reviewed in this issue	13
Plymouth	The Jest	Triumph for all concerned	125
Princess	Nighty Night	Farce without a bed	55
Punch and Judy	Where's Your Wife?	Burlesque mystery melodrama	25
Republic	Voice in the Dark	Novel murder melodrama	72
Selwyn	The Challenge	Walter vs. Bolshevism	94
Shubert	Hamlet	Sothern and Marlowe	16
39th Street	Scandal	Was a sensation in Chicago	52
Vanderbilt	At 9:45	Mellow melodrama	129
Winter Garden	Passing Show	To be reviewed	4

*This Mirror Feature is imitated by other Amusement papers

"A YOUNG MAN'S FANCY"

Whimsical Comedy Suffers from Scenery

A delicate little whimsy came into the world of the theater in "A Young Man's Fancy" only to endure hardships in its struggle for existence. One who enjoys the perspective of a judicial rostrum might claim with reason that too many consulting physicians, too many specialists had been employed. As a result the doctors' orders became badly confused by some of those entrusted to carry them out. It almost seemed as if another play was being presented—something entitled, perhaps, "The Stage Hands' Revenge." Such a fanciful little idea as John T. McIntyre introduced—the giving of reality to figures of the imagination—required simplicity of treatment in its presentation. Instead, its birth was ushered in amid a general conglomeration of tools and tempers and tones of discord.

How any group of actors could preserve patience and equanimity under the circumstances is hardly conceivable. All the more credit then is due a large cast, which included Philip Merivale and Jeanne Eagels, for its earnestness and enterprise. Mr. Merivale was convincing and likeable as a poet whose whimsical fancy led him to fall in love with a beautiful blonde who lived an adventurous life as a wax figure in a shop window. His imagination conjured up various situations in which he found himself her savior and sweetheart, the climax being reached when he beheld her the innocent victim of conventionally outraged society—a rather effective satiric thrust at the prevalent boudoir dramas. Miss Eagels, on the other hand, while physically suited to the part, did not impart the necessary ethereal suggestion in voice and expression. Indeed, her voice grew exasperating as the play progressed, so utterly tired after a popular Piccadilly manner was its character. J. M. Kerrigan gave an amusing study of an Irish night watchman on the Avenue, and Alfred Kappeler and Jessie Busley were effective as window dressers in a modiste's shop.

Several scenes were required for the action which transpired in a shop window, a lawn and room of a country house which were figments of the poet's fancy, on the street in front of the window and in an austere dining room of the poet's residence. The dialogue was delightfully unhackneyed in the love scenes and many of the characters were capital drawn. Indeed, Mr. McIntyre gives exceptional promise in this play. His success would be greater with this effort had the inner stage method of "Chu Chin Chow" been utilized rather than cumbersome and distracting shifts of scenery every few minutes. George C. Tyler displayed good sportsmanship as the producer of the play, while Joseph Urban provided the scenery. Reid.

Wynn with Whitney

It is almost a certainty that E. J. Wynn, the comedian and erstwhile Shubert star, will be allied with P. C. Whitney, the Detroit manager, in a new producing proposition that has had them in close conference for the past fortnight.

Sir John Hare for America

Walter Hast announces that he will bring Sir John Hare to America for a brief tour in "A Pair of Spectacles."



NO MAN'S LAND

By Mile-Rialto

"HITCHY-KOO" seems destined to bring new talent to the ever eager eyes of playgoers. The latest addition to Broadway's "younger set" of bright and pleasing little ladies, is Eleanor Sinclair. Yes, she of old Ziegfeld beauty fame. But now it is more than mere beauty which makes Miss Sinclair one of the reasons for liking this junior "Hitchy"—its her positive skill in dancing and a pleasing personality. With bobbed hair and nimble toes she has, since the old "Follies" days, danced her way into what seems to be lasting favor.

WILDA BENNETT has returned to take her place as a songstress of charm and ability now that the long awaited "Apple Blossoms" is making happy the Rialto. Ever since she first caused masculine hearts to flutter in "The Only Girl," Miss Bennett has been a great favorite about the town. And, with John Charles Thomas, she has been given some charming songs in the Kreisler-Jacobi operetta. But it is not only her voice that again appeals, but a newly developed ability to dance a la Mrs. Castle which won first-nighters' applause. And, gowned in some unusual frocks, designed by Lichtenstein, she managed to carry off first honors among a group of feminine singers.

FLORENCE SHIRLEY is another little lady who is rapidly forging ahead to the front ranks of comediennees in our musical presentation. Last seen as a light fingered lady in "Oh, My Dear," she will be remembered as a person of distinct charm. And "Apple Blossoms" again gives her a happy role with plenty of opportunities to assert her bright and pleasing manner. She was seen as a widow both gay and loving and with an unusual ability to charm all the men who gathered round her. And the frocks which she wore greatly helped, we are sure. One in particular, in the popular new henna shade was perfectly stunning and worn by Miss Shirley with a smart little toque of henna velvet, it made one of the most chic costumes of the new season.

BACK to her old haunts atop the New Amsterdam Theater, Frances White is helping to make the world a merry one despite prohibition and a thousand and one strikes. Her songs are not quite as good as usual, and it was not until she came out dressed as a little kid that she exerted her old time appeal. But once she had begun to please, she kept right on trying and soon she had a gay and willing-to-be-pleased audience laughing away quite heartily. Miss White, among other things, has started a new fad—that of going without stockings. In all of her appearances she was most properly fitted-out with shoes, but the stockings, or even socks were conspicuous by their absence. Perhaps, after all, it's a good way to cut down the H. C. L.

FANNIE BRICE as an Apache dancer was awfully good, but it was not until she gave a Jewish girl's interpretation of the "Spring Song" dance that we realized just what a funny woman Fannie Brice really is. It was a masterpiece in its way and decidedly worth a trip to the New Amsterdam roof to see it.

E STELLE WINWOOD came back to receive honors as the pampered, vain and silly wife with "Too Many Husbands" in Somerset Maugham's play of that name. And indeed, it has been many a long season since Miss Winwood has had such a part which permitted her to shine in all her glory as an actress with uncommon skill for real comedy. But while her acting was worthy of unstinted praise, her choice of costumes was not always a happy one, and, with the exception of the suit worn in the last act, they failed to set off her delicate beauty. The fulllength skirts were quite unattractive and were almost entirely responsible for the lack of smartness in her appearance.

VIVIENNE SEGAL, as the girl who can tell the biggest of little whoppers in "The Little Whopper" has returned to the Gay White Way a very pleasing little soubrette. She sings very prettily and dances gracefully and can, by the way, kick the very tallest of silk hats from the hands of the tallest of men. Miss Segal has gone in for bright and dashing colors this season and made quite a picture in an orange costume-hat and parasol to match.

J EANNE EAGELS makes a perfectly beautiful waxen lady in "A Young Man's Fancy" in which she is called upon to play a wax figure which frequently comes to life when a young poet so fancies. Miss Eagels is just as charming in this new play as she ever was and almost always presents a picture of freshness and beauty. And she is beautifully gowned in this new play—a pale green dress and an evening frock of beautiful blue being particularly lovely. But why did Miss Eagels choose the black dress to appear in most often? Worn with an unattractive hat of pale greenish grey, the costume lacked color and failed to bring out the youthful sparkle which is Miss Eagel's chief charm.

I NA CLAIRE as a gold digger is absolutely captivating. The new Belasco play certainly gives her great opportunity to demonstrate her versatility. And, oh, but she shows a surprising talent in the gentle art of gaining orchids and limousines from the merely wealthy. With hair dressed to give it the effect of the fashionable bob of the chorus, and the slightly hardened tones of the digger for gold, she gave a very lifelike characterization of the much talked of salamander. And, as Mr. Belasco said in his curtain speech, it was a really great night, for Ina Claire—Ina Claire—a Belasco star. She has made remarkable short work of the distance between vaudeville mimicry and her present position.

BUT Miss Claire was not alone in receiving honors. For among the cast of highly diverting players was the gifted Jobyna Howland who took hold of her role in her usual style and caused endless ripples of laughter. As the statuesque lady who would retain her youth at any cost she was a picture in her facial bandages "that kept her skin from sagging." In the matter of dress, Miss Howland was wise in selecting some gowns that were unusually becoming.

ON THE HIRING LINE The Servant Problem Is Solved in New Farce

The lucrative partnership of Harriet Ford and Harvey O'Higgins has again been turned to good account. In their new farce comedy which bears the capital pun of "On the Hiring Line" for its title, they delve humorously into the servant problem. Private servants come in for most of the fun, but those indefinite personalities in Washington sometimes referred to on the stump as public servants are not neglected. Which goes to show that Mr. O'Higgins has taken advantage of his sojourn at the Capitol.

"On the Hiring Line" is a play written with considerable wit and adroitness. Most of the amusement proceeds from the characters, but there are many situations which though they frequently give the impression of being studiously effected provide hearty chuckles. And the acting is generally spontaneous and sparkling as, of course, it must be in a play of this kind. Laura Hope Crews, as the heroine, was never more natural. She seized every advantage to be amusing in a subtle and engaging manner. Cyril Scott's performance as the hero was not far behind in general merit. He played with his usual vivacity and charm. Vivian Tobin was delightfully refreshing in an adolescent role. Sidney Toler, free apparently from Halifax stock engagements, won high honors as a stupid, lugubrious and successfully suspicious detective. Josephine Hall, Donald Gallaher, Minna Gombel and Robert Hudson were also good, especially Mr. Hudson, who, perhaps, is the best interpreter of the average sophisticated young American on the stage. John Blair overacted a rather forced character of a Western thespian in search of success.

The authors have introduced a clever farce idea in their new play. It is a credit, however, to their fund of humor as well as to their workmanship that such an idea can be stretched into a full evening of entertainment. The lines in the main have a literary flavor, comparing in their occasional references to some phase of current politics or domesticity with the better jokes in a paragraph's column.

The play depicts the complications that crowd upon a suburban home whose practical young owner, harassed by the constant resignation of servants, engages two members of a detective bureau to act as a cook and butler. The detectives, not knowing their mission in the household, are naturally suspicious, and their suspicions bring a host of anxieties to the young lord of the manor. There is some deft satire shown in the drawing of the characters, notably in the case of the hero who is ingenious in his solution of a pressing problem such as servants, but who is appallingly obtuse in recognizing himself as a writer of ardent love letters. George C. Tyler presented the play. Reid.

Kenneth MacKenna Now

Kenneth MacKenna is the cognomen by which Leo Mielziner, Jr., will hereafter be known. Mr. Mielziner who plays Captain Jim Everett in "At 9:45," has been given a long term contract by William A. Brady.

Equity Meeting Sunday

A meeting of members of the Actors' Equity Association will be held at the Hotel Commodore Sunday afternoon, October 26, at 2:30 o'clock.

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GRACE FISHER
"The Royal Vagabond" Cohan & Harris Theatre

ANN ORR
In "She's A Good Fellow" Globe Theatre

INA WILLIAMS

ABOUT STOCK PLAYS AND PLAYERS IN MANY CITIES

CHICAGO: IMPERIAL—A new melodrama "After Office Hours" by Roy Foster is the attraction. Cecelia Jacques is playing the leading role. **VICTORIA**: "Scandal" with Ada Girard and Lorin Howard playing the leads, is here this week. **NATIONAL**—"One Day" with Audelle Higgins and Walter Davis in the leading roles, is here.

CLEVELAND: PROSPECT—"The Brat," Maude Fulton's popular play, was offered at the Prospect Theater by the Prospect Players. The production was very well done, especially by the leading members of the organization, Louise Hamilton, and Selmer Jackson, both of whom have made a comfortable place for themselves in the public's esteem.

MONTREAL: ORPHEUM—"The Orpheum Players produced "Justice" to big business. It was an ambitious attempt and the result was an exceedingly capable performance for which stage director Harry Andrews, deserves great credit. Edith Spencer in the role of Mrs. Honeywell, did exceptionally fine work; Smythe Wallace gave an earnest portrayal of the unfortunate Falder; Harvey Hayes was sympathetic and forceful as the counsel for the defense. Charles Andre gave a delightful performance of the old clerk, Cokson; Hal Munnis deserves a special word of praise for his character sketch of a convict; Caryl Gillen was excellent as the stern James Howe. **TREMAINE**.

NEW BEDFORD: NEW BEDFORD THEATER—The Players presented "Remnant" with Enid May Jackson and Hooper Atchley in the leading roles. Peggy Page, late of the Portland Stock Company, made her first appearance with the company on the twentieth as ingenue in place of Dorothy Dunn who closed her engagement with the company on the eighteenth and returned to New York. **Gee**.

PHILADELPHIA: ORPHEUM—Mae Desmond is playing Laurette Taylor's part of Jenny, the errand girl, in J. Hartley Manners' play, "Happiness." Frank Fielder is cast as the young Irish boy who falls in love with Jenny. In the second act Mr. Fielder plays a cello solo. The play is well staged. **Conn.**

ST. PAUL: SHUBERT—"Upstairs and Down," at the new Shubert, gives some of the new members of the company an opportunity to reveal themselves in roles very different from anything they have been seen in since making their bows to St. Paul. Irene Monahan, as a designing society widow, is clever, as is Sydney Riggs as a French valet. The heroine, a simpering little flirt of the baby vampire type, is played by Inez Ragan. **Pfister**.

SAN DIEGO: STRAND—"Nothing But Lies" was given by the Brissac Stock Company and served to introduce J. Anthony Smyth, the new leading man, who made a most favorable impression in the part of George Washington Cross. Miss Brissac was Ann Nigh and gave her usual finished performance. The other members of the cast were all capable. "Rich Man Poor Man" follows. **Chapman**.

SAN FRANCISCO: ALCAZAR—The Alcazar still starring Belle Bennett and W. F. Richardson is staging "Paid in Full." The next attraction will be "A Regular Feller." **Barrett**.

SEATTLE: WILKES—The Wilkes Players presented "De-Luxe Annie" to well filled houses. Jane Darwell and Alexis Luce handled the leads splendidly; assisted by Fanchon Everhart, Ben Erway, Erman Seaney, Herman Feusier, Howard Russell, John Nickerson and Cornelia Glass. The play was well staged under personal direction of Addison Pitt. "The Naughty Wife" follows. **Mendell**.

HOW THE SHOWS ARE DOING ON THE ROAD

CALGARY: GRAND—"John Ferguson"; great play; perfect cast drew big business. "Twin Beds" followed. Excellent company and business very good. **Forbes**.

CHICAGO: WOODS—One of the big surprises of the season is the unheard of demand for seats for "Up in Mabel's Room" at the Al Woods' Theater. That house has sold out for weeks and is now offering seats for Christmas.

POWERS—"Three Wise Fools" has left Powers. "Daddy" follows. In the cast are John W. Cope, Charles Hammond, Janet Travers, Herbert Fortier, George Abbott, Winifred Erase, Lorna Ambler, Lorna Volare, Claud Brooks, S. K. Walker, Sally Tysher, Aida Armond, the Quinns and others. **OLYMPIC**: John Cort's musical comedy success "Flo Flo" is here and will remain in Chicago for two weeks. Handers and Millis are featured. **COLONIAL**—Klaw & Erlanger present "The Velvet Lady." In the cast are Georgie O'Ramey, Ray Raymond, Florrie Millership, Al Gerrard, Elaine Arnt, Solly Ward, Virginia Earle, Una Fleming, Shella Courtney, Ernest Gossart, Edgar Norton, Daniel J. Sullivan, Mabel Norton, Ollie Young and April. **CENTRAL**—"The Dream Song" opens Thursday night, Oct. 23, under new management. **Atkins**.

CINCINNATI: LYRIC—"Little Simplicity" deserved far better business than it drew. Faint praise in the press is often worse than none at all from the box office standpoint and that's what "Little Simplicity" got in Cincinnati, although it proved to be one of the best productions in two seasons. Marjorie Gateson, Phil Ryley, Harry Fender, and Edmund Fitzpatrick were satisfactory, but Emma Niclas scarcely filled the requirements of the title role, being far too mature in appearance and voice. **GRAND**—Joseph Santley and Ivy Sawyer pleased good audiences in "She's A Good Fellow." There really wasn't much to the play though it was not altogether uninteresting—just commonplace. **Goldenburg**.

CLEVELAND: COLONIAL—"Chu Chin Chow" was completely sold out during its second week's engagement at the Shubert-Colonial Theater. It is said that all previous house records were broken during the current engagement of "Chu Chin Chow." **OPERA HOUSE**—Fritz Scheff delighted hundreds of her old friends when she appeared at the Opera House in the John Cort production, "Glorianna." Big houses, big applause on the one side, and splendid singing and acting on the other side made the local engagement of Miss Scheff a memorable one. **Loeb**.

FALL RIVER: ACADEMY OF MUSIC—"Friendly Enemies" appeared with a cast of exceptional merit, including Henry J. Kooper, Will H. Sloan, August Burmeister, and Ray Wilson.

W. A. Brady offered "The Man Who Came Back" with Arthur Ashley and a strong company. Ada Gleason, J. Irving Southard, James Seeley, Lillian Booth, Cora Calkins, Allen Atwell, Harry Davies and Constance Shaw were good. **Gee**.

INDIANAPOLIS: SHUBERT MURAT—Nothing more satisfying and thoroughly enjoyable has been seen here in a long while than Leo Carrillo in "Lombardi, Ltd." A splendid company gave excellent support. "The Lady in Red" Oct. 20-22; "Little Simplicity." **ENGLISH'S**—Joseph Santley, always a popular favorite here, was heartily welcomed in "She's a Good Fellow." His present vehicle serves him nicely and gives him and his charming little wife a chance to sing and dance in their most engaging manner. The Duncan Sisters proved to be the big hit of the performance. **Kirkwood**.

MONTREAL: HIS MAJESTY'S—The second week of the San Carlo Grand Opera Company was very successful and drew big houses. M. Rothier repeated his hit as Mephisto in Faust; Boheme, the Barber of Seville, and Rigoletto were other operas that scored. **Tremayne**.

PHILADELPHIA: GARRICK—Last week of David Warfield in "The Auctioneer." 27th Louis Bennison in "Petroleum Prince." **FORREST**—Last week of George White's "Scandals." Oct. 27th, "Angel Face," Victor Herbert's latest. **BROAD**—Margaret Anglin in "The Woman of Bronze." Walter Hampden in matinees of "Hamlet," 21, 23, 24, 27, and 29th. **CHESTNUT ST.**—O. H. Shubert Gaeties of 1919. Two weeks. **SHUBERT**—Last three weeks of Al Johnson in "Sinbad." S. R. O. every night. **LYRIC**—"Little Blue Devil." Lillian Lorraine and Bernard

(Continued on following page)

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(Continued from preceding page)

Granville. ADELPHI—"39 East," moves from Lyric for two weeks more. Constance Binney and Henry Hull head fine cast. WALNUT—"The Revelations of a Wife," Sensational melodrama. 27th. "Parlor Bedroom, and Bath," with Eda Von Luke Conn.

PITTSBURGH: NIXON—Fred Stone in "Jack O' Lantern," made a decided hit and record audiences attended each performance. The same attraction is retained another week and the advance sale of seats warrants another record attendance.

RICHMOND: ACADEMY OF MUSIC—One of the best and most laughable attractions thus far at the Academy of Music this season, was Raymond Hitchcock and Martin Sampter's "Hitchy-Koo." Almost as many people as the house could hold went "Up in Mabel's Room" at the Academy of Music, and after a three-act visit left finished judges of pink chemises and clever verbal quips which were found in abundance there.

ST. PAUL: METROPOLITAN—The farce comedy "She Walked in Her Sleep," by Mark Swan, with Arthur Aylesworth and Eva Williams, was presented last week to fair business.

SAN FRANCISCO: COLUMBIA—The Columbia is still starring John Kellard. This week he is playing "The Great Lover." He has been with us for six weeks. CURRAN—The Curran for the last week is playing "Under Orders." On Oct. 19, under the management of Thomas O'Day, Trixie Friganza will come to the Curran in a new comedy "Poor Mama." She has played the Orpheum about four times this year and this will be the fifth time she has been in San Francisco during 1919. She is a favorite here. CASINO—Will King at the Casino still stars this week in "Come On."

TORONTO: PRINCESS—Marie Dressler in "Tillie's Nightmare," after an absence of some seven years or more, proves just as funny as of yore, with Miss Dressler at her best, and that means good entertainment, and a worthwhile evening. Ralph Whitehead and Harry Huguonot are prominent in the male parts, and Clara Palmer always a favorite here, sings as well as ever. ROYAL ALEXANDER—"Maytime," with the best of all comic opera comedians, William Norris, again packed the Royal at all performances and it was necessary for an extra matinee, same as its last visit.

WILKESBARRE: NESBITT—Week opened with "Please get Married," three performances; good houses. "Listen, Lester," matinee and night, to standing room only; an excellent company. Many requests have already been registered with Manager Southwell for return engagement. "Daughter of the Sun" played two nights to fair audiences.

WHERE SHOWS ARE

ACQUITTAL; Chic indef—ANGEL

FACE; Phila indef.

BASHFUL HERO; Chic indef—

BETTY BE GOOD; Wilkesbarre 29.

CAPPY RICKS; Chic indef.

DADDIES; Chic Oct. 20 indef.

EVE AND THE MAN; Wilkesbarre

27.

FLO FLO; Chic Oct 19 indef.

FIVE MILLION; Chic indef; LIT-

TLE BLUE DEVIL; Phila Oct. 20 indef—

LIT'LE JOURNEY; Wilkesbarre

24-25.

MASTER OF BALLANTRAE; Chic

indef.

MATINEE HERO; Wilkesbarre 20—

MIRACLE MAN; Phila Oct. 18 indef.

PETROLEUM PRINCE; Phila Oct

27 indef.

REGULAR FELLER; Chic indef.

SHE'S A GOOD FELLOW; Chic in-

def.

SCANDALS OF 1919; Phila indef—

SHUBERT GAITIES; Phila Oct. 20

indef—SOMEBODY'S SWEETHEART;

Chic indef.

TAKE IT FROM ME; Chic indef—

TEA FOR THREE; Chic indef—

TIGER, TIGER; Wilkesbarre 28.

UP IN MABEL'S ROOM; Chic indef.

VELVET LADY; Chic indef.

VELVET LADY; Chic indef.

WOMAN OF BRONZE; Phila indef.

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Co-Starring

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*Taking Encores In Vaudeville With Jos. W. Stern's
"Someday You'll Want Me Back".*



VAUDEVILLE VOLLEYS—From

JAZZ bands are jazzing themselves to death in vaudeville.

The shimmy is also wiggling its way out the stage door.

Playing two and three weeks in New York houses consecutively is something vaudevillians do not object to at this time.

Walter Kingsley should grab one or two of those beauty contest winners of the Illustrated News contest and display them at the Palace. The judges were George Cohan, Harrison Fisher and David Wark Griffith.

Miss Earle to Study Abroad

Josephine Earle, who once appeared in vaudeville with her bother several years ago under the name of Earle and Mack, is now in London, but plans to leave shortly for Paris where she will study under De Reszke, with grand opera almost sure to claim her when she has finished her European voice study. Miss Earle always showed unusual vocal ability, first starting her singing career under Hosea in New York. Following her short vaudeville career, she sailed for London in December, 1917, and on the way the passengers kept a sharp lookout for German submarines, Miss Earle being equipped with a life-saving suit that was kept close at hand. On her London arrival she opened there in February, 1918, in "The Lilac Domino," being the featured principal. She played a two years' engagement there, studying at the time under a famous teacher named Olga Lynn. A successful grand opera career has been predicted. Miss Earle was started on her stage career by Otto Henry Harras, who hearing her sing, assisted her and her brother in forming their little vaudeville act.

The Coney Islanders are rejoicing that F. B. Henderson is to build a new Henderson's Theater there next year.

Jimmy Lucas is on the one night stands, principal comedian in a "Hitchy Koo" road version and sharing in the b. o. returns.

Kitty Doner's Dancing

It's a real delight to watch a clever little artiste like Kitty Doner in action. And when it comes to dancing steps with the soft shoes in the masculine attire, Kitty is head and shoulders above the majority of men and women cracked up as dancing stars. Kitty Doner is a graceful dancing dynamo and isn't a bit afraid of hard work. Other feminine vaudevillians should watch her and profit accordingly.

Tom Penfold isn't acting any more. He's a busy man with a busy music house, namely the Remick Company, and his withdrawal from the "Oversees Revue" forced Will Morrissey to dig up a substitute. Tom can sing and knows songs galore.

According to N. T. Granlund, June Caprice is to make a tour of the Loew southern circuit.

Florence Press (formerly of Press and Scanlon) is appearing in the revue atop the Hotel Bingham, Philadelphia. Her work there is one of the features of the show.

When Bill Rock declared that he must make a living, he quickly refuted the fact that he wished to live the life of Reilly without showing the stuff that he is made of.

Recalling Nina Whitmore

The Nina Whitmore, who figured in the newspaper stories on the Coast of how Eugene Walter had forced his way into her hotel room and how it had resulted in Miss Whitmore bringing suit for dam-

Personals — Kitty Doner a Dancing Dynamo — Jenie Jacobs and Female Stars — Successful Vaudeville Managers, No. 9, Patrick F. Liddy

ages, made her first stage appearance in New York in the Justine Johnston show, "Over The Top." Miss Whitmore worked in a New York restaurant show. She comes of a wealthy Philadelphia family and spends her summers at Palm Beach.

Katherine Murray is now set in her new vaudeville turn which she started playing through the Poli houses last week. Miss Murray has new gowns, new songs and carries a piano player.

Lew Dockstader is getting along nicely and has hopes of resuming his vaudeville tour within the near future. For a time the Palace bunch thought that Lew's days were numbered. However the veteran minstrel is rounding to encouragingly.

Dock Adams is back along Broadway and has a theatrical proposition up his sleeve.

Leo Donnelly, erstwhile legitimate player and vaudevillian, says his commercial line is showing great financial possibilities and that he has given up stage work for good.

Joe Laurie felt a little shaky just before his Palace showing, but after the Monday and Tuesday and Wednesday audiences had taken him to its hearts with applause and laughter, Laurie breathed easier. Now he has all the time he wants.

Jenie Jacobs and Female Stars

In a recent issue of "Talent," devoted to vaudeville matters, Jenie Jacobs is interviewed on "What I Know About Women Stars," and is quoted as saying that "my experience with stars satisfies me that the women are easier to handle than the men." Miss Jacobs may have a pronounced opinion as to the whys and wherefores of this statement, but a glance at her list of feminine vaudeville clients that includes Lillian Russell, Nora Bayes, Blanche Oelrich, Valeska Suratt, Alice Lloyd, Rose Stahl, Louise Dresser, Annette Kellerman, Mlle. Dazie, Fritz Scheff, Valerie Bergere, etc., gives immediate assurance that when they are all working Miss Jacobs can afford to feel "Satisfied." Vaudeville appears to play single women quicker than men and of the above list Miss Jacobs has plenty of call for booking action.

A million shows in town, yet vaudeville holds its own. Last week's business was all that could be desired with even the uptown houses showing a gratifying state of affairs.

Cheese Club Delights

The Cheese Club is delighted to a man with the glad hand that has been extended to it by the N. V. A. through its officers, Edwards Davis and Henry Chesterfield. It is almost a certainty that every member of the Club will become a lay member of the N. V. A.

Jack Levy has passed out of this mundane sphere, and those who knew him at heart will miss him. Jack Levy did many a good turn for many a stage worker, but received no reward for it. Just a few days before his death he found solace in speaking words of praise for some of the men in the show business who were "regulars" and on the level with their fellowmen.

With such men as William B. Friedlander, Anatol Friedland and P. Dodd Aackerman giving their personal attention to big acts for vaudeville, the "big time" powers should feel thankful that some good is coming of the desertion of the variety stages by its standbys for musical comedy and revues.

Once Played Vaudeville

Not long ago we had a delightful chat with Muriel Ostriche. This little screen and stage celebrity, now making her debut as the star of a new musical comedy, "Dream Girl" shortly expected to reach Broadway for an anticipated "run," let us put down a little secret. She once appeared in vaudeville as a "single," doing a song and dance turn that the photoplay world overlooked when she became known as a screen star. Miss Ostriche has an ingratiating personality, won her movie reputation by hard work and ability, and now that she is in musical comedy is working her mightiest to make it a big glorious success.

Irving Berlin has fame and fortune. But notwithstanding his recognized success in writing topical songs that have brought him rich financial rewards his modesty is something that cannot be denied. Few "stars" would have permitted another stage worker to hop from the audience and onto the stage and help himself to a lot of applause and attention as Berlin did last week at the Palace when Eddie Cantor was urged to come up and perform for the folks. Cantor did not sing a Berlin song which was all the more to Irving's credit as being about the most generous and modest man of his professional standing in town. Long may he live and enjoy life.

Vaudeville would welcome Buster Keaton back. He's due.

Charles Irwin has a hobby. It's golf and he will wake up at an ungodly hour and go miles to enjoy the sport.

Billy Jackson, now a Chicago vaudeville agent, has been in town the past week. He says he enjoys being an agent.

Thanks to the weekly screened comedy paragraphs from the papers and magazines that the Literary Digest culls, some of the new acts are enabled to put some new jokes into their turns. Some of them are being worked to a frazzle of late.

Reading Rooms

In some of the Keith houses there are handsomely appointed and elegantly equipped lounging, smoking and reading rooms. We realized what a benefit they were to the male half of the Palace audiences last week when a trip to the beautiful rooms in the basement of the Palace on Columbus Day found the room packed with men enjoying smokes and the magazines.

Joseph Santly, who has been appearing with Pat Rooney for the past month in his tour of the Keith houses as "a single," is back with the House of Feist where he is placing his own songs and booming the compositions of others on the Feist list.

Pat Rooney has gotten his new big act together and expects to hit the New York houses in the near future. Reports to the contrary notwithstanding Loretta McDermott will not be with the new Rooney and Bent turn.

Successful Vaudeville Managers

Youth must be served and when it bobs up in a managerial capacity then we rejoice that we can say a good word for it right here and now by mentioning the name of Patrick Francis Liddy, the present manager of the Plaza Theater, Charleston, W. Va. To all his friends and especially the bunch down Charleston way, he is best known as Pat. As we happen to know Pat and have watched him grow a la Willard as far as theatrical success is concerned, we were glad to hear that the good folks of Charleston think so well of the auburn-haired young man. Pat is 27 years old, unmarried and a nice looking chap with a personality that wins him friends everywhere he goes. When knee high to a grasshopper Pat was a waterboy in New York theater. Then he went into the box-office and showed such aptitude that he was made assistant treasurer. Then he managed the Family Theater for William Fox during its stock regime and then went to Albany where he was treasurer of the Albany Grand for C. L. Robinson. When he was called to Charleston as assistant manager of the Plaza there the owners appointed him manager later with Liddy also acting as manager of the Burlew there as well. Pat runs legit and vaudeville and routes his variety bills through the Gus Sun offices in Springfield, O. Pat's an Elk and enjoys meeting the brothers on his travels. He is on the best of terms with the dignitaries of Charleston, but knows how to keep things going in the papers. The Plaza is enjoying boxoffice prosperity and Charleston now regards Pat as one of its most popular citizens. It wouldn't surprise the New Yorkers if Pat stood under the orange blossoms with a sweet little West Virginia girl at his side. Well, here's wishing him success in his matrimonial choice.

10 YEARS AGO TODAY

Carrie Nation Announced for Tour Over Sullivan-Considine Circuit.

Valerie Bergere Starts Rehearsals of "The Sultan's Favorite" by Edgar Allen Woolf.

Dispute Between Actors' Union and White Rats and Chicago Vaudeville Managers' Exchange Amicably Settled.

James Morton Doubles at New Manhattan and Circle Theaters For \$2,000 A Week.

Hetty Urma Makes Debut As Singer At American Music Hall.

20 YEARS AGO TODAY

Walter Jones and Norma Whalley Make Their First Appearance As A Team At Proctor's.

David Warfield's Engagement To Marie Bradt Is Announced.

Charles M. Seay And Anita Hendrie Make Hit In New Sketch, "Dollars and Dogs."

Mr. and Mrs. Perkins D. Fisher Introduce Ezra Kendall's Sketch, "The Half-Way House" to New York.

Max Eugene and Amelia Summer-ville Plan Series of Grand Opera Tabloids.

CONDITION MAY FORCE BARD TO CANCEL AMERICAN DATES

English Comedian as Result of Palace Debut, and Illness May Have to Return Home

WILKIE BARD, the famous English comedian, who appeared at the Palace Monday afternoon under conditions that almost broke his heart, a severe cold affecting his work so that the audience and especially that part of it sitting in the gallery started to "raspberry" him during the close of his final character type "bit," may cancel his American dates and return home to London. Bard was a sick man Monday but gamely and bravely stuck to his word that he would open and live up to the advertised debut at that house.

On the program Bard is billed as "England's greatest comedy genius of the music halls" and when he strolled on the Palace stage in the guise of the railway porter, the comedian was elated over the reception. For a minute he was not allowed to speak. His first "bit" was "The Welch Railway Porter" followed by "Roses are Blooming" and "The Night Watchman."

He got along fairly well with the porter type although there were constant traces of the cold that had him gripped by the throat. A "wait" between his first and second "bits" did not help matters as the second part of the turn where in "one" Bard is dressed in female attire a la Nell Burgess's widow in "The County Fair," had a "plant" shouting so lustily with his comedy efforts that Bard at times could not be heard on his asides and replies. Here Bard sensed the way things were going but arranged for the final "bit." Another "wait" hurt, with the old watchman delineation being somewhat of a type along that of the railway porter. At best the act lacked the comedy anticipated, with Bard's condition affecting his work to such an extent that the gallery

refused to keep mum any longer and started to "ride" the comedian. Meanwhile from different parts of the house persons arose and walked out also disconcerting the comedian. Bard then showed his showmanship by stopping the act and stepping to the footlights begged the good will of the audience by saying that he should not have opened owing to his throat and that he would offer a new line of material here at a later time. Bard then was the recipient of true, genuine American generosity, sympathy and good cheer when that audience forced him to return and accept its spontaneous applause and encouragement in more ways than one.

Bard appeared heartbroken when he first withdrew after remarking that this was the first time in his 27 years of stage life that he asked for leniency and sympathy of any audience. When Bard returned and one of the women with him rushed on the stage and kissed him, patting encouragement, Bard cheered up perceptibly at the action of the audience. Bard is booked for a tour here of the "big time" houses at a salary reported at \$2,500 weekly.

Admitting Bard offered a line of stage material not exactly to the liking of present-day audiences, he has a repertory of types that will enable him to offer a complete change of program when his physical condition will permit.

Ted Lewis, working for the Flo Ziegfeld "Midnight Frolic" was "loaned" for the breach caused by the Bard withdrawal. Business Monday was all the Palace could hold, showing Bard was a "draw" worth booking. The Bard booking was made by Edward Darling personally during his summer trip to England.

Laurie Jr. Routed

No sooner does Joe Laurie, Jr., whale over a corking big hit at the Palace last week than he is given a solid route by the "big time" circuits at a salary that has Joe smiling and glad that he put on his present "single." Now that Joe has gone on the road he will be missed around the Friars Club where Joe is a hale-fellow-well-met.

May Run Own Paper

Johnny O'Connor (Wynn), for years with Variety, is reported by vaudevillians around the Palace corner as having severed connections with the Green Sheet and will shortly launch a new theatrical paper of his own. 'Tis also reported O'Connor will call his sheet The Stroller.

Edna Luby's Single

Edna Luby, who has been appearing in a sketch in vaudeville, supported by her own company, has discarded the sketch idea and hereafter will appear as a "single." She is putting a special song routine together for the new turn. She will also offer imitations.

Creole Fashion Plate Rushed To Palace To Play Out Bard's Date
Petrova Starts Tour In Chicago With Seventeen Weeks Booked
Hugh J. Ward Decorated Chevalier By King Albert of Belgium
Pantages Denies Memphis Report That Hotel Will Replace Theater
Brian Foy Returns To Vaudeville After Recent Illness

SELWYN BOOKED

Abe Feinberg to Book Sunday Vaudeville There

It has been definitely decided that vaudeville shows will be played regularly hereafter in the Selwyn Theater on Sundays, with the booking franchise granted to Abe Feinberg.

The young Mr. Feinberg has also practically arranged to book Sunday shows in another Broadway theater, starting Nov. 2.

The Selwyn via its press department is authority for the statement that Feinberg will not book any animal acts, jugglers, acrobats, dramatic sketches or classical dancing turns. It asserts "the program will savor of production atmosphere rather than the customary vaudeville exchange."

There will be special settings designed by Fabius Lorenzi, scenic artist, while W. C. Handy's Jazz Orchestra will be offered at the Selwyn Sundays as an "added feature."

Abe hopped to Chicago during the week-end to contract for some talent for his Sunday shows.

Eddie Foyer's Show

Eddie Foyer duplicates the Nora Bayes feat of giving a whole show by appearing in a full evening's entertainment Sunday night at the Harris Theater. Eddie, who plays vaudeville and is billed as "the man of 1,000 poems," offered a series of selections from the works of Kipling, Service, Wilde, Poe, Harte, etc., with the assistance of musical accompaniment.

New "League of Notions"

Announcement is made that Reisenweber's have opened a new novelty in "The League of Notions" in the main restaurant which is a new musical revue that has girls in all sorts of stage attire. The "League" got under way Oct. 21, with William Hollander's orchestra furnishing the music.

Thornton's 20 Weeks

James Thornton as a "single," after a week's layoff in New York, starts a twenty-week's tour of the Keith houses next week with Jim, using a new monologue on Prohibition.

"One Day" to be Presented

Cleveland Bronner's \$15,000 production, "One Day," carrying twelve people and a complete scenic equipment, will be presented in the New York Keith theaters in the near future under the direction of Alf. T. Wilton.

Al Darling, Chairman

Al Darling, manager of B. F. Keith's Royal Theater, has been appointed chairman for the Roosevelt Memorial Association and will handle all theaters and amusement enterprises in the Bronx.

Morrissey Married

Nan Bush, a sister-in-law of James Kendis of the Kendis-Brockman Music Co., and Howard Morrissey of the Bee Palmer act, were recently married.

COMEDY HITS ON COLONIAL BILL

Santos and Hayes Stop Show While Bert Baker is Riot

When comedy runs rampant on the Colonial bill the regulars up there whoop things up with joy, laugh their heads off and reward the "acts" which is well known in vaudeville vernacular as the "Colonial clap." This week's show is sufficiently well sprinkled with the sort of comedy to put the show in high favor.

Buster Santos and Jacque Hays, on fourth, knocked the old show into a cocked hat with their funny turn and they were a positive clean-up. Seldom has an act started such a laughing panic as that which actually greeted the Bert Baker sketch, "Prevarication." Bert has switched his cast around and the results are even greater than ever before.

Artie Mehlinger and George W. Meyer were shifted to next to closing and with Artie there high and heavy on the vocal job, singing a medley that included some of Meyer's song hits, the hit was complete. Artie sang a new one entitled "That's the Gamble You Take When You Love."

Frank and Milt Britton have a very good act, they opened the show nicely. Miller and Bradford proved a happy combination in the second position.

Mlle. Rhea and Company made an excellent impression. Mlle. Rhea displaying an attractive wardrobe as well as carrying special settings to display her stage wares. She's artistic and sincere in her efforts to please.

Santos and Hayes were fourth. Next appeared Valerie Bergere and her sketch with a moral that struck twelve, was both entertaining and instructional in the way of living married life. Applauded. Miss Bergere is a big favorite at the Colonial.

After intermission appeared Grace La Rue in a special song cycle along the style heretofore used by the winsome Grace.

After the Bert Baker laughfest came Johnny Clark and Company in the closing spot, the act holding everybody in. Mark.

First Half at American

Little Yoshi opened the show with an extraordinary athletic offering. He is a big time hit. Mann and Mallory man and woman, were successful in eccentricities. Joe and Sadie DeLier sang "Sand Dunes" artistically. Walters and Walters in a ventriloquist turn were exquisite. The young lady is a winsome girl with a good voice. Dave Genaro and Ann Gold were passable. The De Light Sisters were charming and sparkling in their song double. Their routine is excellent. Hawley Saxton and Co., in "Business is Business" were a riot. They held the audience in a convulsive laughter. Jack Goldie, blackface, ended the bill with a real funny monologue. Nurnberg.

O'Brien Quits Weber

George O'Brien, who has been attached to the booking department of the Harry Weber Agency in the Palace Building, is reported as having withdrawn from that office last week. There are several stories to the withdrawal with O'Brien expecting to announce new office relations soon. O'Brien for a time also worked the Keith Vaudeville Exchange as a booking representative of the Max Hart Agency.

CIRCUS MAN DIES

Alfred T. Ringling Succumbs to Attack of Heart Disease

The circus world was shocked Tuesday to hear of the sudden demise of Alfred T. Ringling, of the tented amusement firm of Ringling Brothers, which occurred Oct. 21 of heart failure at his estate in Oak Ridge, N. J. Mr. Ringling was 56 years old. A widow and one son, Richard, survive. Of the famous circus family of seven Ringlings, now only two are left, John and Charles.

The Ringlings control the principal circus titles of the world, namely the Barnum & Bailey, Ringling Brothers, and Forenaugh-Sells circuses which they purchased in 1906. While the death of Alf. T. deprives the Ringlings of one of its shrewdest managerial heads, his death will not alter the plans of the Ringlings next season as John Ringling will assume executive charge. It is understood that all three shows will go out separately but under the Ringling management next summer.

Dave Kramer In Show

Dave Kramer, who recently split his vaudeville partnership with Frank Morton, joined the Eddie Leonard show the latter part of last week. Kramer obtained Irving Berlin's permission to interpolate "You'd Be Surprised."

END OF VAUDEVILLE INQUIRY

Briefs to be Filed December 30,—Mountford Last Witness of Investigation Proceedings

Investigation of conditions in the vaudeville business was brought to an end Saturday by the Federal Trade Commission, sitting at No. 20 West Thirty-eighth street. Briefs will be filed by December 10, after which a date for final argument will be named.

Harry Mountford—or Harry Walsh as he admitted his real name is—executive secretary of the White Rats Actors' Union, was the last witness. He was questioned as to his nativity, professional experience and views on labor and union problems. He explained his statement that he owed allegiance to no coun-

try by saying that he had taken out his first papers for American citizenship, but he could not legally be classed as a citizen of any nation.

"Do you intend to complete your naturalization?" he was asked.

"I do," he replied.

"What are your views on labor?" he was asked.

"My views on the labor question," he replied, "were best expressed by an ex-President of the United States, Abraham Lincoln, who said that as labor actually produced it was worthy of more consideration than capital."

STASNY'S PLAN Will be First to Advertise Songs by Electric Sign

A music publisher is to use an electric sign in an advertising campaign. A. J. Stasny has contracted for the lease of an electric sign measuring 90 by 45 feet, atop the Times Square Hotel at 43rd Street and Seventh Avenue, on which he will display advertisements of three of his popular hits. The three songs which will have the benefit of incandescent advertising are "Girl of Mine," "Lullaby Land," and "My Gal." The music publishing world is greatly interested in Mr. Stasny's project, and it is believed that other music publishers will be following his example in the near future.

Harry & Mannie Uptown

Harry & Mannie, who for years have been an established success downtown, 63 Nassau street, with uptown branch. Harry & Mannie have taken a lease of the building at 1,612 Broadway at 49th street (next door to the Rivoli) where they are now "at home" to their many theatrical friends with a smart clothes shop. Harry & Mannie are hustlers and intend to make a special play for the business of the stage professionals and are equipped to give them just what they want in the way of stage and street attire.

Bard May Return

It is thought possible that Wilkie Bard, who was forced on account of illness to leave the Palace bill Monday afternoon, may be able to return Thursday and complete the week.

3 DANCE HITS **BROADWAY'S** 3 DANCE HITS

WAIT TILL YOU GET THEM UP IN THE AIR, BOYS

I'VE LIVED, I'VE LOVED, I'M SATISFIED

EVERYBODY'S CRAZY OVER DIXIE

BROADWAY MUSIC CORP'N
WILL VON TILZER, Pres. 145 W. 45th St., N. Y.

Cheese Club Officers

An election of officers of the Cheese Club was held early this week at the headquarters of the organization in the N. V. A. club-house in West Forty-sixth street. The following were elected: President, Tom Oliphant; Vice-president, Turley Dillon; Secretary, Benjamin Holzman; Treasurer, Frank Hughes; Sergeant-at-Arms, Fritz Tidden. It was decided to give a series of entertainments during the year at various New York theaters which would include actors and actresses well known on the New York stage.

Browne Here Next Week

Prompt booking action by James B. McKown of the Frank Evans Agency in the Palace Building resulted in the Bothwell Browne act being booked for its initial New York appearance at the Alhambra next week. Browne is due at the Palace Nov. 3 with other New York dates arranged. Browne will have a bevy of bathing girls with him in his new vaudeville offering.

Patricola's Route

Patricola has returned to New York with a long route booked through the Keith Vaudeville Exchange. Since Patricola left Broadway where she was featured for weeks at Wallack's, she has lost considerable avoirdupois and the reduction of flesh has her friends complimenting her upon her slenderness.

The Original Shimmyist

With the shimmy much in vogue the discussion as to who was the first to do the shimmy brought out the fact at the Palace corner last week that Eva Rolley was probably the first entertainer to do the shimmy, originating it on the Barbary Coast some ten years ago. This may start something.

Dockstader Resuming

Up in the Keith Vaudeville Exchange this week the word was passed that Lew Dockstader, the monologist, was resuming his vaudeville tour in Baltimore next week. Dockstader has been bedridden for the past fortnight but is reported in excellent shape now.

Must Change Title

A playlet of San Francisco's "Chinatown," which has been playing the Loew vaudeville circuit under the title of "East is West," has had the name expunged, when counsel for William Harris, Jr., producer of the success at the Astor Theater, called attention to the fact that Mr. Harris held all rights to the play.

SONGS THAT SCORED IN VAUDEVILLE THIS WEEK

If I Had Only Known	Mabel McCane
Nobody Knows	Miller and Bradford
Blue-eyed Marys in Maryland	Artie Mehlinger
Deep in the Heart of a Rose	Nonette
End of a Perfect Day Revised	Kranz & LaSalle

IS THAT SO!

Joyce and Gerarty have pooled hands for a new vaudeville act, with several of Irving Berlin numbers worked into the routine.

Frances Schultz, formerly of the Variety's staff, is attached to the office force of Joseph B. Franklin Company in the Gaiety Theater building.

Henry Taylor, formerly of the Hollis Street Theatre, Boston, and recently business manager of the Fred Stone Pictures, Inc., has been engaged as manager of the Majestic theater in the same city.

Max Winslow has returned from Boston where he spent several days putting the Hub branch of the Irving Berlin Inc., into final shape.

Jack McCoy of the McCarthy & Fisher staff, is one of the most expert pianists in New York.

Sophie Tucker is having some new songs and material written for her by Frank Fay that she will introduce in the McIntyre & Heath show.

Tappen and Armstrong have just formed a new vaudeville partnership that received its local baptism at Moss' Jefferson last week.

Sydney Townley is now doing a straight "single," having discarded the piano and pianist heretofore allied with his vaudeville work.

Maurice and Florence Walton have resumed their dances in the Biltmore Cascades.

Kathryn Dahl and Karl Karey will present shortly a somewhat different singing, talking, and musical offering written by William B. Friedlander. Alf T. Wilton is now arranging the time.

Irene Trevette, who has been in New York putting her turn into newer shape and investing in new wardrobe, has accepted contracts to tour the Pantages Circuit, opening in Minneapolis.

Join Berlin's Staff

Max Burkhardt, formerly of the Broadway Music Co., is now attached to the Irving Berlin Inc., professional department, where Max is showing the speed and popularity that has made him one of the best professional song hustlers along Broadway. Harry Jentes, formerly with Jack Mills, is also with the Berlin staff.

New Acts Formed

Belle Mayes is doing a new "single." Hazel Moran, back from overseas where she went with the Y. M. C. A. entertaining contingent, is putting new material into her act. Leon Lawrence and Lillian Moreley have framed a new "double."

Frank Morrell's Act

Frank Morrell, the lyric tenor, is working up a new "single" act idea that has Billy K. Wells writing the singer special lyrics. Morrell will work in blackface.

Sale Gets a Job

Charles (Chick) Sale was just about to sign up a vaudeville tour when Flo Ziegfeld landed him for his "Midnight Frolic" atop the Amsterdam Roof. Sale may hit vaudeville later.

BURLESQUE BREAKS RECORDS

Western Part of Circuits Doing Big Business

According to reports from burlesque producers and managers the Columbia and American circuits are having the biggest business imaginable and the west in particular shows an amazing condition over all previous years as to box office returns. "Never anything like it," was the emphatic way a New York burlesque man put it to a MIRROR representative. "The returns in the west are almost beyond belief and if labor trouble doesn't crop out too strong the season will be the best ever." In New York for instance burlesque has made wonderful box office strides with the Columbia Theater at Seventh Avenue and 47th street, the shows averaging from \$9,400 up, with last week's receipts covering close to the \$10,000 mark.

As an example of what the road business is and especially what is designated as "the west," Barney Gerard's American wheel show, "Some Show" has been playing to an average weekly of \$6,000. This company tabbed \$6,200 in Cleveland, \$6,400 in Detroit and \$6,000 in Chicago, playing the Olympic in the Windy City at the time of the world's championship baseball games. Gerard had a Columbia show, "Girls De Luxe" in Cincinnati during the big game and the show did \$7,900 on the week there.

When it will be recalled that burlesque charges a dollar top on the road the general returns are considered all the more phenomenal. The east is showing an excellent state of affairs as a whole but so far the west has overlapped the eastern returns on the countup. It looks like the biggest burlesque season ever recorded by the circuits.

Winter Season In Full Blast at 23rd Street

The S. R. O. sign was hung out early on Thursday afternoon at the Twenty-third street for the first performance of the last half bill. The winter season at this house is in full swing and the size of the audiences assures as profitable a year as last.

The crowded house on Thursday was entertained with an interesting program, which contained but one act that seemed out of the class of the others. This was the strained comedy playlet "Public Service," which caused a let down in interest but it was soon forgotten in the good turns that followed it. One of these was the negro duologue, a comedy riot, presented by Lew Pistel and O. H. Cushing. Their material, word for word, is the same as that used by another team two decades ago, but it is new to this generation and very funny nevertheless. Grey and Old Rose, the man and woman dancing team using a very attractive set, who have been playing around town for some time, held the audience in the theater in the closing spot.

Jean Sothern, offering her song history of the evolution of a Quaker girl into a wise Broadway flapper and back again, won her audience immediately and held it. Agnes Finlty and Charlie Hill, who are assisted by a man who should be named, came near stopping the show. Fred Hallen and Mollie Fuller, the old timers scored. Burns and Brown danced a good opening to the show. Tidden.

ARTHUR J. FINN AND OTHERS AMONG NEW ACTS

Arthur J. Finn and Co.

The new comedy act of Arthur J. Finn is entitled "Bagpipes in the Trenches." Finn, who handles the leading funmaking role as the negro soldier, is assisted by two persons, a man doing the "straight" and a woman appearing as a nurse of octoroonish hue. There is special scenery depicting the trenches at close range with Finn offering a series of "bits" a la warfare that caused much laughter at the 5th Avenue. Finn also works in some dancing effectively. The feature of the act is the comedy finale with Finn playing Scottish bagpipes, Finn having a "blues" number that was a big hit. Finn in his work with the pipes reminds one strongly of the days when Frank Tinney used to get so much fun out of them. The Finn act was well received at the 5th Avenue. Mark.

Varr & Tunis

The scene of this skit is an apartment house with two windows. A sign is displayed at the side of each window which informs us that one of the two occupants is a violin teacher and the other a vocal expert. As the curtain rises both make a terrific conglomeration of unharmonious noise. One mocks the other's musical interpretation which is the motive for the song "There Ought to Be Music in Everyone's Home But the One Next Door to Me." The young man, the violinist, wears broad rimmed spectacles, which gives him a professional looking personality. His technique is questionable. The young lady is a boisterous individual with a fairly good soprano voice. Their routine has lots of pep and snap-piness. Nurnberg.

Beth Beri and Company

Beth Beri is a tall and beautiful girl from California, and according to the bills, she is the pride of that well known state. However, she is as nimble as a Rocky Mountain goat, and dances in a way most entrancing to behold. She keeps two partners busy, and has a number of pretty costume change, so that there are no awkward stage waits in the act. Beth Beri is undoubtedly for the two-a-day. Randall.

George and Ray Perry

George and Ray Perry are excellent banjo players. They play not only well, but refrain from those extraordinary wiggles that usually accompany rag-time music of today. As an opening or closing act on small time, the Perry's are fine. Randall.

Ruth Curtis and Jazz Band

Ruth Curtis is a most ample young lady with a handsome black gown and a repertoire of many of the latest popular songs. The Band which is a part of the act consists of five young men with a penchant for getting blue notes out of their instruments at the most astonishing times, combined with a series of calisthenics in accord with their sharply syncopated melody. It will score a hit in any pop house. Randall.

Arnold & Summers

One is an Italian comedian who acts the part to perfection. The other is a straight who is quite promising. Both are a convulsive laughter making aggregation and would enhance the success of any variety bill. Nurnberg.

Josephine Lennard

This youthful appearing young lady is a talented singing comedienne. Her voice is not extraordinary but suitable enough to put across the songs which are contained in her routine. If we may suggest—why not bring the Scottish impersonation with the Highland dancing at the end instead of in the middle. Nurnberg.

Hendricks and Stone

These two gentlemen can really sing, and do not need the simulated drunkenness on the part of one of them at all. Their song routine offers a pleasant selection, and should they elect to stick to songs and harmony, would be, at least, possibilities on big time. Randall.

The Beauty Vender

A vaudeville act called "The Beauty Vender" serves as a vehicle for a man and three ladies in grotesque make-up to sing opera bouffe in the best manner. Their voices are uniformly good, and the act is almost a sure hit on the three-a-day. Randall.

Proctor's 125th

Geo. & Ray Perry in "Um-bum-bum"

Willard & Doyle are great dancers. Dave

Morris sings a lot. "Room 202" "Oh, what a Pal," etc.

This outfit is in the "Beauty Vender" They sing.

Hendricks & Stone also sing & get drunk.

And here is Ruth Curtis surrounded by her athletic Jazz Band.

By I. Randall

BARD DROPS OUT THIS WEEK AT THE OF PALACE SHOW

English Comedian Works 40 Minutes and Then Quits

The unexpected happened at the Palace Monday afternoon. After working forty minutes, Wilkie Bard, the English comedian, headlining the Palace bill, was so handicapped with a severe cold that he stopped his act completely and begged the audience to bear with him until he was physically able to resume his New York engagement.

The large sized hits scored by other acts on the bill came as unexpectedly as the inability of Bard to continue. These "surprises" were namely Harry Masters and Jack Kraft, on "No. 2," Harry Kranz and Bob LaSalle in the third spot and the William Demarest and Estelle Collette turn.

The first-named teams were more or less expected to turn their work into the hit column but not as proportionately large as they did at the Monday matinee. Perhaps the biggest "unexpected" knockout was that of Bill Demarest and Miss Collette. They stopped the show completely.

Demarest has a new style of comedy work that was appreciated by an audience that caught the "drift" the minute he started his acrobatic absurdity while playing the cello. The entire act was a howling, laughing success from start to finish. It was also a personal triumph for Bill Demarest and establishes his comedy worth beyond all doubt.

Leon Gautier's Bricklayers were dogs that performed intelligently. Masters and Kraft got a "hand" on the opening, with their dancing being especially worthwhile. They worked hard and hit up applause and encores in this position that seldom falls to a "second position" act at the Palace.

Kranz and LaSalle stepped on and winged over a biff-bang hit on the first song hop. A succession of late songs won them a big hand while LaSalle's dancing imitations closed the act to unusual favor. The boys put it over in great shape.

The new Will M. Cressy and Blanche Dayne sketch, "The New Store," was acted capably by Mr. Cressy and Miss Dayne, is chockful of smart dialogue and repartee, is good for intermittent laughter and has a moral that cannot be denied during these days of the h. c. of l.

Mabel McCane was a host in herself and her artistic work stood out on the Palace bill. She has surrounded herself with a capable staff of entertainers, the Bryan and Broderick and William B. Taylor dancing team being a capital feature. Miss McCane has an attractive wardrobe and knows how to wear her clothes becomingly. Miss McCane makes each word of each number swing across the footlights clearly, distinctly and with emphasis. She has a charming appearance and an ingratiating manner.

After intermission Bard appeared and after trying hard to put his work across, gave it up when the gallery started to "ride" him. His chagrin and disappointment were buoyed up when the audience gave him an ovation when he had made a little speech telling of his physical discomforts.

Baily and Cowan, next to closing, were surefire, with their instrumental music and songs. The Four Bards (no relation to the comedian on ahead of them) held close attention with their circusy thrilling hand-to-hand, leaps. Mark.

THIS WEEK AT THE

Palace.

Gautier's Bricklaying Dogs open.



So do Kranz & LaSalle.

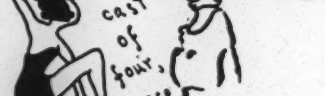
Cressy & Dayne run a country store.



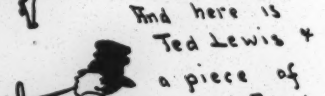
Mabel McCane, with a cast of four, dance and sing.



(Wilkie Bard is ill.)



The Four Bards do a



By I. Randall.

58th Street Last Half

Much pleasure was derived from the bill at Proctor's 58th Street the last half. Leland's delighted the audience by painting pretty pictures. Josephine Lennard a youthful appearing singing comedienne was very clever (new acts.) John & Winnie Hennings were a boisterous pair of the rural style. They were a riot. The piano substitute for an ing. The piano substitute for an automobile produced a pandemonium of applause. Arnold & Somers (new acts) in a two-man double were both peppy and snappy. The audience at this time were in quite a jovial mood which made it quite easy for Kennedy & Rooney to throw them into convulsive laughter. Rooney is a scream. Following them was Mullin & Francis who were also very funny. The patrons were still giggling as the Recredis dancing combination ended the bill. The changeable hues in the back-

Nurnberg.

5th AVE.

Al. Farrell &
Co. 13. Good.



Jack Trainor
is funny
in
"Help"



Iana Stephens
sings—

"I Used to Call
Him Dandy"
"Now I Call
Him a Fool"
"Deep in the Heart
of a Fool"
other good

mes. Mitt Collins
just made fun
of patriotism.

Josephine
Davis is
a peach.

and so is Beth
Beri of
Calif-
ornia.
Neo-
Ray!

Yates &
Reed
warble
well.

Rthos
& Reed
do wild
stunts

By In Randall

FRISCO AT 81st ST.
Supporting Program not Up
to Standard

A five act bill surrounds Frisco, the headliner, at the Eighty-first Street. The support for the bill top- per, whose drawing power is still strong even though he played pret- ty consistently around town not a very long time ago (it was the largest Tuesday matinee we have ever seen at the Eighty-first Street), was below average.

Since we last saw Frisco he has made a few changes in his turn. Principal of these is a new jazz or- chestra, "The Louisiana Five," and having his winsome assistant Lau- rette McDermott sing a song, "At the High Brown Babies Ball." Miss McDermott has varied her wardrobe somewhat. The routine Frisco uses is substantially the same.

The bill commenced with Alfred Farrell and Co., makers of pictures from rags. Morey Senna and Lee sand and ukalelied. This trio a few special songs and puts a new twist on some popular num- bers, among which is "There's a Lot of Blue Eyed Marys Down in Maryland." Lee Kohlmar and Co. presented a Samuel Shipman-Clara Lipman sketch called "Two Sweet- hearts," a pretty sad affair, taking it all in all. Jean Barrios, a fe- male impersonator whose soprano singing was all right but when the wig came off and he sang in a male voice the effect was disturbing to say the least. He did "Nobody Knows, Nobody Cares" and "Mary O' Mine." Harry and Anna Sey- mour preceded Frisco. Miss Sey- mour worked so hard for her laughs that it would seem as if in time she will crack under the strain.

Tidden.

"The Only Girl" At Fifth
Avenue First Half

Down at the 5th Avenue the first half the house played up the Victor Herbert offering of "The Only Girl" as its "biggest act." It is a big act sure enough, has a big cast and spe- cial scenery but the cutting down for vaudeville has failed to shorten it into the speedy tabloid channel necessary to send it over to the suc- cess anticipated.

It drags and has a sameness of dialogue that weighed down the bill noticeably. Where the act dug up some of those people is beyond the pale of mortal conjecture, for more atrocious acting as a whole was never seen on any stage. A lapse of six weeks between the two scenes shows the players dressed exactly as they were the month and a half be- fore, with a change of costume later that saved the act from doing a complete Brodie.

Bert Hanlon was there and he was a comedy help to the bill as was the new blackface act of Ar- thur J. Finn and Co.

Swan and Swan got away quietly with their juggling. Smith and Kaufman (male team) combined songs with patter, with the comedy also dishing up some monologic matter that registered. One of their songs, "When It Comes to Loving the Girls I'm Away Ahead of the Times" sounded new at the house. After Arthur Finn appeared Mar- tin Van Bergen and Josephine in a singing act that pleased, both hav- ing splendid voices and songs that brought them out accordingly. They scored with "Nobody Knows" and "Oh What a Pal was Mary."

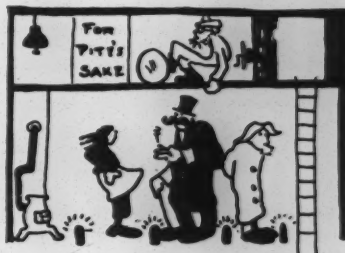
After the "Only Girl" took up more time than anything else, Bert Hanlon appeared, with the dancing act of Mlle. Recredis, which made a "flash."

Mark.

THIS WEEK AT THE AVERAGE BILL**Riverside.**

Rekoma
starts with
gentle
stunts.

The Du-Fors
dance well.



is a funny travesty
on melo-
drama.
Sabine
and
Goodwin
chatter
and
sing with comedy.

Chas. Purcell,
of "Maytime" is
singing, because
Bee Palmer
lays ill of a
fever.



make real fun
Grapewin & Chance
please
with
"Jed's
Vacation"

Ruth Royce,
whose
grand-
mother's
picture is
there,
sings as of
yore.

Marguerite &
Guiran wind
things up
By In Randall

AT THE ROYAL
Special Scenery Makes the
Show Run Slowly

There is nothing quite so disturb- ing as a program that does not run smoothly. Such was the case at the Royal on Monday. It was, how- ever, no one's fault, except, perhaps, old George Circumstances.

The show started late and when the curtain rose the reason was easily seen. The stage contained a huge circular cage, containing a group of leopards and their trainer Dolores Vallecita. The leopards snarled and performed effectively. Al Raymond and Tom Schram, the well known singers of popular songs, followed and had to do quite a few extra numbers to fill in while the stage was set for "The Magic Glasses." Among the songs they did, much to the enjoyment of the au- dience, were "When the Preacher Makes You Mine," "Wait Till You Get Them Up in the Air Boys," "The End of a Perfect Day" Re- vised, "That's Worth While Wait- ing for" and "The Landlord Blues." The Frances Nordstrom playlet in rhyme "The Magic Glasses," was liked. Florenza Ames and Adelaide Winthrop won their audience in the next spot, doing their familiar "Caught in a Jamb."

Nonette, who surely needs no in- troduction, brought the house down. Among the popular songs were "In the Heart of a Rose," "Nobody Knows, Nobody Cares." The hit was all the more significant because of the fact that the audience had by this time become somewhat rest- less because of the waits. It was not long before her singing and violin playing had the crowd settled back in their seats in a receptive mood.

Eric Zardo, an uncommonly fine pianist, who is said to have just completed a very successful concert tour opened the intermission. He stopped the show. His repertory included an operatic selection, Chopin's "Revolutionary Etude" and a medley of popular numbers. James B. Carson and company of- fered a skit in three scenes called "To Be Or Not To Be." His excellent comedy pleased the entire house.

The writer is prejudiced in favor- or of the Creole Fashion Plate. Per- sonally he does not care for female impersonators, but more than en- joys this young man, whose especial art in his line of work absolutely dissolves the reaction that usually sets in. The Creole Fashion Plate has accumulated a new change of wardrobe, each gown of which is remarkably attractive. Los Rodri- ques, a French naval officer and a gob, whose act is mostly pole bal- ancing, close the show.

Tidden.

Pleasing Bill at 58th Street
First Half

"Dangerous Dan McGrew," a western absurdity, heads the bill. It is a riot. Sylvia Loyal and com- pany in an act of French flavor was fairly received. Alfred Latell in his characterizations of animals was very interesting and was ap- preciated very much by the audi- ence who produced a tumult of hand-clapping. He was ably assist- ed by Elsie Vokes. The Exposi- tion Jubilee Four in a southern brand of harmony and comedy were excellent. Touriste jazzed and jazzed some more on unique musi- cal instruments. Pat and Julia Le- volo were splendid in a wire bal- ancing turn.

Nurnberg.

**Wilton Sisters**

Now scoring a big success in the "Little Whopper" at the Casino Theater. They are considering offers for England next season. At present they will play at concerts around New York on Sunday Evenings, in addition to their appearance in musical comedy.

BUSHWICK BILL ORPHEUM PROGRAM

Elizabeth Murray and "Kiss Me" On Program Especially Good Bill Given at Brooklyn House

El Cota opened with selections on the xylophone. His playing is remarkable. Stanley & Birnes followed with a clever dancing act. Mrs. Wellington's surprise, a comedy sketch, drawing some applause and laughter, went over fair.

Melnotte & Leedom, in Artistic Nonsense. A blonde and brunette, make a nice appearance, but their work was not up to snuff. Larry Reilly & Co. in "Here's to Erin," an act of good Irish wit and humor, with some bag pipe music went well. Reilly's Irish songs were quite good. The little girl who does an Irish dance was especially pretty and clever.

J. C. Nugent followed intermission in his monologue, and got over well. Elizabeth Murray, singing and doing a little dancing, together with the "shimmee," made good as usual. She sang "Alexander's Ragtime Band," and was encored a number of times for "Dixie Jubilee."

"Kiss Me," a miniature musical comedy closed the show. This act had many pretty costumes, some rather conspicuous due to their absence, went quite well. No popular music used, and there was more or less of a theme to the play, but this was pushed aside whenever a song or dance was due. Husted.

Herman Using Berlin Song

Al. Herman on Friday night of last week inserted Irving Berlin's "You'd be Surprised" in the "Greenwich Village Follies." In the same neighborhood Eddie Cantor is using it in the "Ziegfeld Follies."

What looked like a very ordinary bill at the Orpheum this week turned out to be an especially good one. Jim, the Shimmy King, opened the show. Jim is a big brown bear and skates, wrestles, dances and does everything a well trained bear should do. Fred Berrens was next in a novel bit of entertainment. He played a violin and was accompanied all through the act by a player piano that acts quite strangely.

James Leonard scored a big hit with a comedy called "When Caesar Sees Her." This is a sort of burlesque based on Shakespeare's stuff. Phil Baker followed with another solid comedy hit. He jazzed his accordion pleasingly and put over some good jokes assisted by a man in a box. Mlle Diane, the French "Chanteuse," whatever that is, sang very well in English and French. Jean Rubini did some fine work on the violin in this act. Mlle Diane wore some costumes that made it difficult for the musicians to watch their music.

Hunting and Francis sang well and received their share of applause and Marie and Mary MacFarlane sang some grand opera selections in fine style. Williams and Wolfus got a good many laughs with their funny act. Mr. William's well known awkward style always takes the crowd.

"Playmates," another musical act closed the show. There are five young ladies and one young man in this act everyone of whom is a capable entertainer. Husted.

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IN THE SONG SHOP

BY E. M. WICKES

The Columbia May Hit a Snag—Stasny in For a Fight—Song Writers Know the Public—Bide Dudley Lands a Winner—Sophie Tucker and the Critics

"PEACHES" is coming back to vaudeville. Do you know "Peaches?" She used to be on the big time with the "Melody Maids," and was very much sought after by music publishers, for "Peaches" knows how to put over a popular song with a vaudeville audience. She can sing a jazz number like Sophie Tucker and a ballad like—even better than some of the so-called stars who get four and five hundred a week. For the past three years "Peaches" has been away from the show business. But she's coming back with a new batch of songs, new gowns, new "pep" but the same old personality. And as yet she hasn't passed her twenty-first birthday.

The Columbia May Hit a Snag

The Columbia Graphophone Company is reported to have purchased a big plant in Canada, paying something like \$600,000, with the object of making records there. On records made in Canada a phonograph company is not compelled to pay royalties, which is an injustice to music publishers. The music publisher makes the song, and then the companies making mechanical records come in and reap a golden harvest. A music publisher is entitled to a royalty on every record that is made, and why any company should wish to avoid payment is hard to understand—abnormal greed not considered.

The present copyright law doesn't protect the music publisher. Once a publisher releases a song for mechanical reproduction any company is entitled to make records of it, with the publisher having no say in the matter. A publisher should have the power to say whether any particular company may make records of his publications, just as a book publisher has the power to give permission to newspapers to run his books in serial form. While it is true that some of the phonograph companies pay music publishers large royalties, they don't pay them the money for nothing. The phonograph companies don't make a song popular, and they are not very much interested in any particular number until after the publisher has created a demand for it.

Under present conditions phonograph companies change many of the songs before recording them, but before they can make the changes they have to obtain permission from the publisher. Music publishers, or at least many of them are human, and they can stand just so much, and if they ever decided to stop the phonograph companies from altering songs the phonograph companies would not have much to sell. And what's more, it is isn't impossible to have the copyright laws changed so that it will give music publishers a square deal. The Columbia may be stirring up a great deal of trouble for the other companies that never look for it.

Geo. A. Friedman is going into the publishing field. When Friedman was with McCarthy & Fisher he had a wonderful opportunity to build up a large following.

F. Burt has left the Broadway Music Corporation. Burt is a live wire and well liked. He has already received offers from other firms.

Low Heslin, the ballad singer of the American Comedy Trio, is a big hit on the Butterfield Time singing "Sweet Alice Gray."

Stasny in for a Fight

One big publisher has come to the conclusion that it is about time

to give A. J. Stasny a fight—sort of a business row. Stasny, you see, has been selling millions of copies of music, and this in spite of the fact that his songs are not heard very often on the vaudeville stage—or at least not as often as many of the other publishers. Stasny's big pushing power has been his wonderful title pages, done in seven and eight colors, and his nerve in spending money on general advertising. In many parts of the country, north, east, south and west, the Stasny numbers outsell many hits, or so-called hits—songs that have been drummed into the public's ear, and for which a demand has been created. For instance, Stasny sold more than a million copies of "Girl O' Mine" in a month's time. But you don't hear it whistled on the streets or murdered in the shows and cabarets, which by the way is all the more credit to Stasny.

Now this particular big publisher has analyzed the matter and has come to the conclusion that if Stasny can sell a million copies of one of his songs, he, the big publisher, with the demand he creates through singers and exquisite title pages he intends to use he will sell two million a month. At least he is going to gamble a fortune on the chances that he can do it. Good luck to him. If he makes good, he'll deserve all the credit in the world.

Max Winslow, Minnie Blauman and "Taps" make a wonderful combination at the Irving Berlin offices. Nothing gets by them. They are always on the job, always attentive, and always—always courteous.

Belle Fromme has just returned from Canada, where she played six weeks of the United Time. She was not only a big hit as a singer, but was also a big favorite with the women owing to her wonderful gowns.

Song Writers Know the Public

The current issue of a well-known magazine carries an article having to do with the boys who left farms to fight the Kaiser. The writer of the article stated that a certain song writer adequately expressed the idea when he said: "How are you going to make them go back to the farm after they've seen Paree?"

Regardless of what some of the so-called highbrows think a song writer is an artist. He gets a better angle on the thoughts of the average man and woman than any other writer. And what some writers take five and ten thousand words to tell a song writer expresses in a few words. From time to time well known poets have tried to write popular song lyrics, but they were never able to acquire the knack of talking to the masses as the popular song writer does.

Song writers are the creators of practically all of the catch phrases of the day. And the catch phrases in the form of titles supply expert copy writers with plenty of ideas. Popular song writers may not know a rhetoric by heart, but they do know how to crystalize thoughts and ideas into simple phrases that carry a world of meaning. And what's more, they know a human interest idea when they see one.

S. R. Henry has swung to instrumental numbers from ballads. His latest number is called "Now I Know," published by Jos. W. Stern & Co. Henry is working on some new instrumental numbers.

Bide Dudley Lands a Winner

Bide Dudley has many gone over with a bang. He wrote the lyrics for "The Little Whopper," which is showing at the Casino. Bide hasn't been making noise about his show, not even in his own column in the Evening World. However, Bide doesn't have to blow his own horn concerning the show, as the newspapers have been giving him and his lyrics some nice write-ups. Dudley has already had several popular numbers published in Tin Pan Alley. So the art of writing lyrics is not new to him.

Kendis and Brockman have received several offers for their new song called, "All I Have is Sunny Weather Friends." This will make the sixth number in eight months that they have published and which other publishers have taken over. "Sunny Weather Friends" has been bought by Jerome Remick and it is reported that the highest price ever known has been paid for this song.

Artie Bowers, who has written several musical numbers has turned to popular songs and has just finished two very good melodies. A well known lyric writer is to furnish the lyrics.

Sophie Tucker "Lacks Class"

At least the fellow who reviews shows for the New York dailies thinks so. He doesn't believe that Miss Tucker is classy enough for Broadway, but the Shuberts did. And few will deny that the Shuberts know what will go on Broadway. Practically the same element that goes to the Palace and to other musical comedies will go to see "Hello Alexander," so if Sophie is good enough for the Palace, the Colonial, and the Riverside, she must be good enough for a Broadway musical comedy and would-be highbrows.

When the war was on and the country needed regular people, Miss Tucker was good enough to give all her spare time to raising money to buy smokes for the boys in France; good enough to gather other performers to give shows for the boys; good enough to go out and solicit funds for the various war drives; good enough to sell many thousands of dollars worth of Liberty Bonds; good enough to welcome her husband's entrance into the service; good enough to turn all her own ready money into bonds; and if she were good enough for that she's Good Enough for Broadway.

Miss Tucker doesn't pretend to be an opera singer. She's an entertainer and an interpreter of a certain type of popular songs, and an artist in her line. So when Broadway shows see fit to use certain kinds of popular songs, Miss Tucker is not out of place on Broadway.

New song writers maintain that no one pays any attention to them. It's not so. There are dozens of concerns scattered throughout the country who say that they have the interests of the tyros at heart. The latest concern of this sort to bob up

is called The Writers' Protective Association of America. In a form letter sent out to publishers the secretary of the company states that it is the aim of his company to protect new song writers from falling into the hands of sharks—or wolves in sheeps' clothing operating under the name of publishers, who are pirating many worth while ideas.

The firm is going to register manuscripts and give honest criticism to new writers, and then submit all the good ideas to the publishers. But the secretary didn't say just how much the new writers would be charged. He is offering to make honorary members of all the regular publishers. Years ago people used to say, "Heaven help the working girl!" but it appears as if that phrase could be well applied to the new song writers.

Demand for Waltzes

Orchestra leaders who visit the popular publishers at the present time say that the public in general is beginning to tire of fox trots and is continually asking for more waltzes. The waltz rhythm of "Till We Meet Again" and "Bubbles" is what appeals to the dancers more than anything else.

Mme. Chilson-Ohrman, who has been a headliner on big time for years, was married two weeks ago to W. F. Melulish, Jr.

Lou Klein has written two songs for the Selznick pictures, called "Picadilly Jim" and "Glorious Lady."

J. Fred Coates of the McKinley Music Company has had "Floatin' Down to Cotton Town," a new Dixie number, recorded by the Edison, Pathe, Emerson and Aeolian phonograph companies. Coates has had wonderful success in placing numbers on the phonographs for the McKinley Company.

Amy Ashmore Clark has composed a cycle of three Japanese songs, which will be introduced by Geo. Reimbeer, and published by C. C. Church.

Song Publishers at Mt. Morris

The young army of song publishers with "Taps" a la Pershing at the Mt. Morris last Thursday created a battle of melody between one another.

McKinley Music Company opened with "Weeping Willow Lane" and a new song "Rainbow Land." The forces from Irving Berlin, Inc., with Akst at the piano and Lew Rose singing, scored with "You'd be Surprised," "Nobody Knows" and "Only." Waterson, Berlin & Snyder were fairly received with "Worth While Waiting For" and "Hippity Hop" (very snappy.) Pace & Handy's three shots hit the mark. They were "A Good Man is Hard to Find," "Think of Me Little Daddy," and "Oh Death Where is Thy Sting." Stasny & Company's aggregation were quite peppy with "Lullaby Land" and "My Gal."

Broadway Music Company triumphed when Willy Smith sang "I'm Like a Ship Without a Sail" (Kendis & Brockman's success as usual) and "I've Got the Landlord Blues."

Gilbert & Friedland were next with "I'm So Tired of Dreaming," "Dixie Lee," and "Granny."

Leo Feist ended the strife with three excellent songs "In My Baby's Arms," the snappy "There's a Lot of Blue Eyed Marys Down in Maryland," and "Golden Gate" (again Kendis & Brockman's work.)

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My Gal
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WHERE ACTS ARE NEXT WEEK AND HOW THEY DID THIS WEEK

(Week of November 3 in Parenthesis)

NEW YORK: ALHAMBRA—Oct. 27, Baker, Phil; Browne Co., Bothwell; Kartelli; McMillan Co., Lida (Phil, Keith); Robbins & Parner, A; U. S. Glee Club (N. Y., River).

COLONIAL—Oct. 27, Amos & Winthrop; Crawford & Broderick (Bklyn, Orph); McKay & Ardine; 4 Mortons; Rose, Jack; Royce, Ruth; Whiting & Burt.

RIVERSIDE—Oct. 27, Hunting & Francis (Phil, Keith); Kranz & LaSalle; Palmer Co., Bee; Playmates; Zardo.

ROYAL—Oct. 27, Ara Sisters; Creole Fashion Pl (N. Y., Al); DuFour Bros.; Leonard & Co., J. S.; Mehlinger & Meyers; Sebastian & Co., C (Bos., Keith).

NEW YORK: HARLEM OPERA—Oct. 27, 1st half: Eldora; Garfield & Smith; 2nd half: Edwards & O'Neill; Morgan & Gray.

5TH AVE—Oct. 27, 1st half: Burns & Foran; Campbell & Co., George; James, Walter; Tamaki Japs; 2nd half: Lee, Harry; Morgan & Kloter; Victory 4.

125TH ST—Oct. 27, 1st half: Burton & Shea; Kelly & Co., Nora; Martin & Co., Jack; 2nd half: Exposition Jubilee 4; Innis & Ryan; Le Roy & Mabel Hartt.

23RD ST—Oct. 27, 1st half: Cortez, Misses; Edwards; Edwards & O'Neill; Randall, Bobby; 2nd half: Folis Girls; Martin & Co., Jack; Sothern & Co., Dorothy.

BROOKLYN: BUSHWICK—Oct. 27, Brower, Walter; Howard & Clark; Marks & Co., John G.; Morris, Ellida (Balt., Maryland); Sully & Haughton (N. Y., Royal); Valecitas Leopards (Bklyn., Orph.).

GREENPOINT—Oct. 27, 1st half: Burke & Co., Mabel; Jarrow; Swain's Rats & Cats; Ward & Curren; 2nd half: Burns & Foran; Borden & Co., Eddie; Burke & Co., Mabel; Carus & Co., Emma.

ORPHEUM—Oct. 27, Baker Co., Bert (N. Y., Al); Baley & Cowan; Gautier's Bricklayers (Bklyn, Bush); Laurie, Joe (Prov., Keith); Raymond & Schramm (Phil, Keith); Sabine & Goodwin; Verona, Countess.

PROSPECT—Oct. 27, 1st half: Carus & Co., Emma; Howard, Bert; Sensational Gerards; 2nd half: Mayhew, Stella.

CINCINNATI: KEITH'S—Sallie Fisher and Company head a good bill featuring the little comedy entitled "The Choir Rehearsal." John Hogan, May Ellison, John Keefe and Gilbert Cartland give excellent support. Charles and Anna Glocker open the bill with a water juggling act that is interesting. Lew Hawkins brings back fond recollections of the days of minstrelsy. Keane and White do some clever card tricks. Donovan and Lee keep the audience in a good humor with clever dialog. One of the classiest singing acts in a long time is that offered by Horace Wright and Rene Dietrich. Ward and Van display marked ability as entertainers with the harp and violin, appearing as "street musicians." The Magleys close the show with a series of pantomime dances.

Goldenburg.
Bill for week starting Oct. 27, Gray, Ann; Langford & Frederick; Lexey & Rome; Morgan Dancers.

CLEVELAND: KEITH'S—Although Rae Samuels came last on the vaudeville at B. F. Keith's this week, she was the first and foremost attraction. Rae Ellinor Ball and her brother had a splendid violin number that was immensely popular. The Dixie Duo, Lieut. Noble Sissle and Eubie Blake, made as big a hit as Miss Samuels. Frank Gaby repeated his former artistic ventriloquist act. The Twelve Vavassar Girls gave a splendid performance, rendering some of Sousa's popular marches, and several specialty numbers. Florence Roberts and Company presented an unusual one-act drama called, "The Woman Intervenes," by J. Hartley Mann. Myrtle and Jimmy Dunedin entertained with vaudeville volleys. Kingsley Benedict, assisted by Edward Wade gave some real melodrama in their sketch, "Wild Oats." And the Mirano Brothers closed the program with their death defying aerial torpedoes.

Loeb.
Bill for week starting Oct. 27, Dockstader, Lew (Colum., Keith); Emerson & Baldwin; McMahon & Chappelle (Dayt., Keith); Melrose, Bert; Prosper & Moret; Rogers, Alan; Reckless Eve; Sabina Co., Vera (Tole., Keith).

PHILADELPHIA: KEITH—Oct. 27, Bergere & Co., Valerie; Green & Byron; Herman & Shirley (Balt., Maryland); Kinney & Corinne; Kiss Me; Miller & Mack; Murray, Elizabeth (Tole., Keith); Sylvester & Vance.

PITTSBURGH: DAVIS—Leona La Mar, psychic, and Sam Mann in "The Question," are the two stellar attractions at this Keith vaudeville house. Homer Dickinson and Gracie Deagon, Maria Lo, Will Oakland, Miss Marie Drennik, Edith Clifford, Fallon and Brown, and Peggy Bremen and her brother, and Mirano Brothers, are on the bill.

Latus.
Bill for week starting Oct. 27, Chicken Chow Mein; McGivney, Owen; Ross, Ed.; Stone & Hayer.

TORONTO: SHEA—Oct. 27, Adair, E. & E. (Mont., Prin.); Gabv, Frank; LaFrance Bros.; Lightners & Alexander; Patricia; Sheldon & Daly; Valentine & Bell.

WASHINGTON: KEITH—Oct. 27, Lewis & White; Maxine Bros. & Bobby (N. Y., River); Ryan & Healey (Pitts., Davis); Spong & Co., Hilda; Wentworth, Estelle.

ORPHEUM CIRCUIT

CALGARY: ORPHEUM—Ciccolini, grand opera tenor, who made a most favorable impression on a previous visit, was enthusiastically welcomed. Harry Green and Co. in "George Washington Cohen" could not wish for greater appreciation than they received. Lillian Shaw was another strong favorite. Other acts Ben and Hazel Mann, Flo and Ollie Walters, The Pickfords and Eugene Brothers all pleased. Business big.

Forbes.
Bill for week starting Oct. 26, 1st half: Casting Wards; Coleman, Claudia; Conolly, E. & J.; Green & Myra; Hoffman, Gertrude; Samaroff & Sonia; Wood & Wyde.

CHICAGO: MAJESTIC—Oct. 26, Bowman Bros.; Clinton Sisters; Duffy & Caldwell; Heart of Annie Wood; Kelly, Walter C.; Melrose, Bert; Mirano Bros.; Sylva, Marguerita.

PALACE—Oct. 26, Conrad, Ed. & B.; Great Johnston; Gruber's Animals; Huddler Stein & Phillips; Kenny & Hollis Petrova, Olga; Watts & Hawley.

STATE LAKE—Oct. 26, Archer, Lew & Jean; Benny, Ben K.; Bostock's Riding School; Hall, Bob; O'Connell & Blair; Rigoletto Bros.; Terry Co., Sheila.

KANSAS CITY: ORPHEUM—Oct. 26, Aerial Shaws; Creighton, B. & J.; Kay, Dolly; Long Tack Sam Co.; McIntosh & Maids; Putting It Over; Vivians, The.

LOS ANGELES: ORPHEUM—Oct. 26, Bonconi, Maleta; Breen, Harry; Elis Co., Alice; Ellis Co., Mme.; Hughes & Co., Mrs. G.; Seven Honey Boys; Tango Shoes; Vane, Sylvia.

MEMPHIS: ORPHEUM—Oct. 26, Barnes, Stuart; LeMaire & Hayes; Seeley & Co., Blossom; Toto; Zarrell & Co., Leo.

MILWAUKEE: MAJESTIC—Oct. 26, 3 Jahns; Janet of France; Lloyd & Wells; Merritt & Bridwell.

NEW ORLEANS: ORPHEUM—Oct. 26, Eddie & Ramsden; Fitzgibbons, Bert; Fox & Ward; Hendler, Hershel; Kennedy Co., Jack; Nazzaro, Jr.; & Band, Nat; Pisano & Co., Gen.

OMAHA: ORPHEUM—Oct. 26, Parnes & Crawfords; Current of Fun; Haig & Waldron; Hayden & Eccelle; Heartland; Juliusz, Steve; Sutter & Dell.

SEATTLE: ORPHEUM—Oct. 26, Ciccolini; Green Co., Harry; Mann, B. & H.; Pickfords, The; Shaw, Lillian; Walters, F. & O.

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STUDIO: 140 WEST 39th STREET
NEW YORK CITY

Phone: Greeley 3009

Frank Mayo

Mabel Condon, Bus. Rep.

Hollywood, Los Angeles

JACK CUNNINGHAM

ASSOCIATED WITH

GEORGE LOANE TUCKER

PRODUCTIONS

HOLLYWOOD, CALIF.

DALE HANSHAW

Writing and Directing

HEALTHOGRAMS

Green Room Club

"BLIND HUSBANDS"



Eric Stroheim is not a bit worried over this situation because he directed "Blind Husbands" for Universal, and he knows--



— that pretty soon he will be able to turn the tables in this manner

Though asleep he has to smile at Francelia Billington's kiss (below)



Something is going to happen when that rope is cut, but the victim knows better than to argue about it



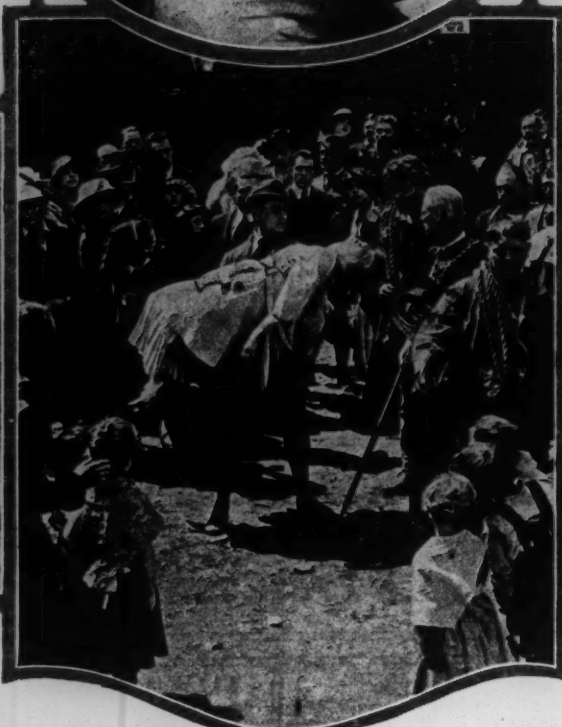
"This is the forest primal". But the surrounding pictures would lead us to believe that it is not so calm as it looks



Are they watching the adjacent domestic scene? Or are they peering across the page at something happening on the mountain top?



He looks very much like a German officer, and if such is the case his passionate embrace is much to be mistrusted, Francelia



Behold Eric with a couple of arms full of Francelia



Be careful, Madame! Infernal machines often lurk in lacquered cases. And even if it should be jewels I should mistrust his eyes

WITHOUT FEAR OR FAVOR—By an Old Exhibitor

WALL STREET has underwritten the motion picture exhibiting business for the first time since said Street and said business came into existence.

Wall Street knows what it is about in its obvious guess that there are steady profits in the exhibiting business.

And the underwritten theater circuit knows what it is about in interesting the whole public in its theaters.

Generally the fashion has been when you had a good thing in the theater business, to "hold it to yourself." You swung the proposition with the aid of a handful of "insiders." They and you felt that it was not necessary to let the outside public participate.

Today many wise exhibitors feel that the outside public makes a good partner because a theater goes for its support to this same outside public!

Talk about publicity agents—your theater has hundreds of them when you let the public participate in its ownership!

That is why the motion picture exhibiting business is a logical one for Wall Street to underwrite.

Wall Street, it might be safely said, has got to have new business and industries to underwrite, resulting in its close watch on the motion picture industry of these last few years.

Money Isn't "Street's"

Wall Street can only raise money while it keeps its reputation for bringing the investor profits.

Don't fool yourself about Wall Street backing a business.

It is the general investor throughout the country who "backs the business," he letting Wall Street put his money in. Wall Street puts up very little of its own. It makes cash advances to the particular business in which it is "interested" only when a sale of stock that will surely reimburse is in sight.

If Wall Street tips the investor wrong (too often) Wall Street will be a powerless giant because it will not be able to sell its vast stock issues.

For this reason further Wall Street support of the exhibiting business depends on the outcome of this first flotation. Every firm down there is eager to know the result, because every firm down there is eager to have some new, "safe" issue to present to the public and motion picture issues that pay dividends are as good as any other kind.

And may sell more readily because the public shows especial interest in "something new."

Does the exhibiting business impress me as a logical line for Wall Street underwriting?

As stated above, I think exhibiting is "made to order" for the outside investor because he can aid the theater as few of the existing boost agencies can. He beats all the regular advertising channels! He gives directly the word-of-mouth advertising that newspapers and billboard campaigns are employed at high rates to simply induce.

Movie Circuit "Loose Ends"

But I cannot say that motion picture exhibiting business as conducted in the past, is what I would like to see the great public put its money into especially when I think of the outside businesses that do pay regular dividends to legions of investors. These last seldom possess the loose ends one finds in the man-

The Great Public's Money and the Moving Picture Exhibiting Business—German Film Censorship—The First Moving Picture Story

agement of the average theater circuit. There is no:

Relatives evil.
Lack of business courtesy that creates enemies.

Placement of round pay men in square hole jobs.

Consulting of personal likes or dislikes in deciding important questions of policy.

Paying attention to Somebody's say-so when considering an article for handling or a man for placement instead of calm consideration of the merits of the particular article or individual.

Association with men who are notorious for their debts, recklessness or irresponsibility.

That is a large bill, admittedly, but I think it can be properly charged against a lot of exhibiting enterprises with which you and I are acquainted.

A few exhibiting enterprises, I will concede, are immune from its specifications. I trust the first to be underwritten is one of these.

Other exhibitor circuits contemplating affiliation with the general investing public, should be sure their "house is in order" when they go down to the Street. If not, they had better houseclean and do a thorough job!

There is no reason whatever that exhibiting enterprises minus the flaws denominated above and run always on a true business basis (like other corporations who rely for their finances on the public) should not pay adequate returns to the "outside" investor.

Rotten German Movies

Germany is framing a film censorship.

From reports, she needs it.

The motion-picture-at-its-worst is the German motion picture.

The sky's the limit! Nothing is quite too filthy for the German screen.

At last a Herr debating the increase in crime and morality from his seat in the National Assembly says it is attributable largely to moving pictures.

I can believe it when moving pictures are as thoroughly rotten as the German films are known to be.

I do not believe that robbers are bred in America by the mere flash of a screen hero's revolver, but I can believe that pictures going even as far as to show degenerates' practices will make degenerates in Germany.

I have never been an advocate of screen censorship, but I see the necessity of the existence of it in a

country like Germany. The term "dirty German" has never been a figurative one to me. I can imagine what happens when you let the German produce whatever he has a mind to!

Lawyers in the News

The lawyers are heard from strikingly this week. Charley Pettijohn has become personal advisor to Lewis J. Selznick and will undoubtedly be busy in the new merger that L. J. is trying to bring about.

Charley got together with Selznick right after fighting the movie tax in Washington.

Charley put up a good fight at this hearing. L. J. must have had news of it.

At any rate, he wanted a fighter and he sure got one in Pettijohn. Pettijohn's middle name is S-C-R-A-P.

But not the court kind, mind you. Pettijohn is one of those real lawyers who keeps his clients out of court.

Don't believe in it—these genuine ones!

Pettijohn shed large tears when Robertson-Cole and Exhibitors' Mutual went into court.

As he put it then: "It's a shame such nice chaps bringing their troubles here" (the courtroom).

Don't you love to hear a lawyer talk that way?

The other attorney in the week's news is. Malevinsky, Denis F. O'Brien's partner. Mr. Malevinsky has up his sleeve a company that will both produce pictures and control theaters.

All he will say at present is: "We are organizing such a corporation and there will be many millions of dollars backing the project and the men concerned are well known. Their identity will startle not only the film business, but the show world in general."

"This project has been under way for a considerable time and the organization is now complete. We have held several meetings, but for good reasons we have withheld publication of the perfection of our organization."

"We will produce and show our own pictures. We have opened negotiations to take over certain theaters and have reasons to believe that we will soon have under control a chain of first class picture houses."

Denis F. O'Brien didn't say anything. I presume that O'Brien is still out on the Coast on Pickford matters. But I believe that he will be much heard from in connection

with the new corporation. He has long been one of the best posted men in New York on motion picture affairs.

And the O'Brien reputation is such that the new company is guaranteed the strict supervision that my lead article of this week holds to be necessary to successful motion picture management.

Porter or Black?

I see by the MIRROR that the Friars celebrated last week the twenty-fifth anniversary of the motion picture by giving a dinner in the Monastery to Alexander Black, who presented the first story in animated form on October 9, 1894, in this city. The slides for this picture dissolved into each other and produced the effect of slow motion. Portions of this movie, which was called "Miss Jerry," were thrown on the screen and showed that its producer, who acted as author, titler, director and camera man, used "visions" and other devices common today.

I think all of this is rather rough on Edwin S. Porter who presented the first moving picture story.

Porter's story was not in slide effects.

It was a genuine movie, as we know 'em today.

The title was "The Great Train Robbery" and the continuity was "there" even as you find it in the fine modern feature plays. Indeed, many of the features of today do not give us such a virile story.

Lumiere offered stories on celluloid way back in 1895. But they were rather incomplete stories—episodes, would be a better description. These were made in Paris.

Porter made the first simon-pure movie story in 1902. The Alexander Black slides "produced the effect of slow motion" but they were not movies and were never intended as such.

Let the histories write it down, Edwin S. Porter.

Mullin's Discovery!

Eugene Mullin, the most popular scenario editor that Vita ever had, is back in New York.

Mullin left New York when he Left Vita, to become Universal's story head on the Coast.

But Gene always did like the Big Town. While out on the Coast the Goldwyn people annexed him—and shipped him back to said B. T.

Mullin has the knack of keeping his contributors happy.

You'd appreciate the value of that better if you knew the "celebrated authors" have temperaments akin to those of celebrated stars!

The East Looks Up

Mullin's return to the East as a Goldwyn executive is proof that rumor was right for once when it whispered that Samuel S. had decided he would operate in the East once more.

Griffith isn't the only producer to do an Eastern come-back.

And then there's Metro. She closed down the West 61st Street Manhattan Studio at the time Maxwell Karger and his crew took the train for the Coast.

And last week Metro renewed the lease of this New York studio. Metro didn't do this merely to be able to sub-lease the space. Metro is not in the studio rental business.

Metro has seen the handwriting on the producing wall and made up her mind that she must do pictures east as well as west.

"Everybody's doing it."

10 YEARS AGO TODAY 5 YEARS AGO TODAY

Two Reels of Film Shown to Congregation of Church of the Ascension, New York.

Big Things Are Expected of Carl Laemmle's Initial "Imp" Releases.

Cameraphone Talking Pictures To Be Reorganized Under the Name of Actorphone Co.

Essanay Announces Filming of Tennyson's "Maud Muller."

Luigi Albertieri, Ballet Master of Metropolitan Opera House, Joins Vitagraph as Director.

Herbert Brenon To Produce "Heart Of Maryland," First Mrs. Leslie Carter Film.

Private Showing of B. S. Moss' First Photoplay, "Three Weeks" Release Date Announced For Thomas Jefferson in "Rip Van Winkle."

Motion Picture Branch of Theater Managers' Protective Association Meets To Oppose War Tax.

Tenth Road Company of Annette Kellermann in "Neptune's Daughter" Opens.

MANY CHANGES IN INDUSTRY

Film Companies Make Numerous Changes in Publicity and Advertising Departments

ALL kinds of changes and shifts have been made of late in the different motion picture offices. Last week Nat Rothstein, who for some years has been at the head of the art department of the Universal resigned and has been succeeded by Mr. Moffat. 'Tis reported Rothstein will soon make an announcement of an affiliation with another of the country's largest film concerns.

Randolph Bartlett, who has been in charge of advertising and publicity of the Lewis J. Selznick picture enterprises, severed connections with that firm Saturday. He goes to the Photoplay Magazine as editor, succeeding Julian Johnson who becomes assistant to Mr. Selznick and will act as general managing director of all the Selznick and Select pictures.

Joseph Lee, who has been in the exploitation and sales department of the Louis Mayer company, has resigned from that organization. Charles Isaacson, who has had charge of the advertising at the Goldwyn since Kenneth Mac Gowan became dramatic editor of the Evening Globe (New York) has been shifted to another department with Ralph Block now general exploitation manager for the Goldwyn offices.

Harry Reichenbach recently succeeded William Rudolph as publicity manager for the Clara Kimball Young pictures company. P. J. Smith recently left the Paramount-Artaft and assumed the general press bureau work for the Marshall Neilan company. Pete is now on the Coast in the interests of the Neilan company. Bert Ennis, formerly with the Sawyer-Lubin pictures, is now press agent for the Schomer-Ross company.

Seek Building in Cleveland

Patrick H. Elliott, Executive Secretary of the National Association of the Motion Picture Industry is in Cleveland this week to investigate various proposals which have been submitted to his organization for erecting a new and modern film exchange building in Cleveland.

Mr. Elliott will confer with members of the Board of Motion Picture Exchange Managers of the Cleveland Chamber of Commerce with a view to ascertaining their ideas and suggestions regarding a suitable location for a film exchange building in this city.

More Stanley Theaters

Jules E. Mastbaum, president of the Stanley Company of America, accompanied by Lawrence D. Beggs, treasurer of that corporation, has left Philadelphia for an extended trip through the west, for the purpose of studying amusement conditions in that section of the country and perfecting plans for the extension of the chain of Stanley Company enterprises.

Whole World in Fox News

Fox News' motto of "Around the world in fifteen minutes" is closely adhered to in the second release of the new screen newspaper and magazine shown to the public Wednesday, October 15; the location of the subjects ranges from Archangel, Russia to Mexico City, with stops on the way at New York, Detroit and Chicago, to say nothing of Paris.

Jay Gove recently left Fox and went to Realart. Bert Adler, formerly the publicity expert for the Inter-Ocean, also joined the Realart forces. Arthur James went from the head of the Metro press and advertising department to the Fox exploitation bureau. Jack Meador is now in charge of the James work at the Metro. Lem Stewart, for years the press man for the Triangle, quit the New York offices to go south for the S. A. Lynch theatrical enterprises.

John Williams has left the World to ally himself with Printers' Ink.

Vivian Moses recently resigned from the Select publicity staff to take full charge of the exploitation and advertising for the Guy Empey pictures. It is possible he may return to Select. George Landy, recently of the Select and Realart, is now free lancing film press work. Abe Sperio is now in charge of the advertising department of the B. S. Moss offices, with Arthur MacHugh remaining as the publicity chief.

Charles Maddy, at the head of the general publicity, advertising and exploitation department of the Robertson-Cole, has quit and the press work is in charge of Charles Verhalen. Joseph Reddy, who for a time was with the Robertson-Cole forces, is now a member of Pathe's publicity staff.

Allan Rock has severed relations with the press bureau of the Perret pictures and has opened an office of his own in the Capitol Theater building. Hopp Hadley is still on deck for the Hallmark pictures, while Fred Warren remains at the head of the Hodkinson exploitation and sales departments. Mr. Conlin handles the publicity for Vitagraph.

Novel Exploitation Stunt

F. Raoul Cleaver, of the Universal exchange has linked up the Commonwealth Savings bank in Detroit with Universal pictures in a novel exploitation plan. Three of the bank's windows are employed and there are pictures of Priscilla Dean, Dorothy Phillips, Harry Carey and other stars, views of Universal City and other interesting pictures of the Universal players at work. Mr. Cleaver secured from some of the players their personal views of savings banks.

Two Earle Williams Releases

Earle Williams has finished his new Vitagraph feature, a play with Japanese atmosphere as yet without a title, and with "The Black Gate," a mystery play by Hilliard Booth, now has two pictures awaiting release by Vitagraph. Both will be shown before the Christmas holidays.

First Paramount-Truex

Ernest Truex will make his debut as a star in two-reel Paramount-Truex comedies on November 28 in "The Night of the Dub." It is a picturization of Albert Payson Terhune's story of the same name.

The Strand, Memphis, Now Playing Big Films For One Solid Week
Alfred E. Smith Says He Has Already Paid Empey \$80,000 On Contract
Empey Is In The Courts Seeking Interpretation Of Vitagraph Contract
Houses Are Using Picture Sheets To Boom Roosevelt Memorial Week
Daly's Broadway, Opens With Continuous Picture Policy At Pop Prices

Seven Phases of Life

Dorothy Phillips appears in seven distinct phases of life in her new feature, "Ambition," now being produced by Universal under Allen Holubar's direction. At the opening of the story Miss Phillips appears as a small town school girl of fourteen. She is next seen as a girl of sixteen who possesses a promising voice and is taking lessons from the village music teacher. At seventeen her voice has developed considerably, and she is discovered as a soloist in the church choir.

Two years later finds her in Italy, studying with one of the masters, and hoping for an operatic career. In her next phase, three years after, she has realized her ambition, and is singing the soprano role in "Ho Mong Foo," a Chinese grand opera, at the Metropolitan.

China Against "Daylight Saving"

Robert McLaughlin, author of "The House Without Children," is authority for the assertion that the Chinese government is sending emissaries to New York to argue with the law makers on the subject of interfering with the clocks.

Mr. McLaughlin has received a lengthy cable appealing to him to present a cogent argument to the governor of the state of New York demanding that he veto any bill that tends to interfere with the universal custom of calculating the time of day as recognized and accepted by the people of the world.

Producers Offer Prize

So much confidence have the producers of "Charlie in Society," the Rainbow Comedy being produced under the direction of Jess Robbins at the L-Ko studio, Hollywood, California, that they have made arrangements with exhibitors throughout the country to furnish worth while prizes to any person in the audience who can sit through the picture without laughing.

Rodman Law Dies

Rodman Law, known professionally as "the Dare Devil" through his wonderful jumping feats. Law jumped from airplanes, bridges, roofs, balloons, etc., with only a parachute to help him land safely. Died Oct. 24 in Camp Sevier Hospital, Greenville, S. C., of tuberculosis. A widow and daughter survive, also a sister, Ruth Law, the noted aviatrix. Law also appeared in many picture thrillers.

CARTOON SUBJECT COMBINED

Hearst Comedy Characters Now Allied With Bray Pictures Released by Goldwyn

COMEDY characters that appear in the Hearst newspapers have been combined with the Bray cartoons through a deal consummated last week between Bray Pictures Corporation and the International Film Company. The screen versions of such popular newspaper personalities as Judge Rumhauser, Happy Hooligan, Krazy Kat and others in the Hearst family will hereafter reach the public via Goldwyn-Bray Pictographs and other Bray releases, which are handled by the Goldwyn Distributing Corpora-

DRAMATIC MIRROR

MANY NEW HOUSES

Theaters For Up-State Cities Says Realart Official

Cities throughout the northern and eastern parts of New York State are to have many film theaters, according to Henry E. Wilkinson, manager of the Realart Pictures office at Buffalo.

Mr. Wilkinson has just completed a trip through these sections of the state and last week visited the home office where he reported splendid business to John S. Woody, general manager. Mr. Wilkinson says that plans and contracts have been brought up for new show houses in many places. Incidentally he brought in a goodly number of signed contracts for Realart releases.

Among the new theaters will be a \$750,000 house to be erected in Niagara Falls by Joseph A. Schuchert and Charles Hayman, now operating the Cataract in that city.

New Stereospeed Camera

The first pictures ever taken by a motion picture camera at the rate of one fifteen-thousandth of a second will be made within the next ten days by Earle Emlay with his newly invented Stereospeed camera.

The new machine can take 384 separate photographs a second. The finishing touches to the camera are now being made in the inventor's laboratory. Motion Picture Producing Company of America, which will control the manufacture of the new camera, promises something sensational in the forthcoming films.

African Films Here

A consignment of film, representing the first stage of the Smithsonian Institution-Universal African expedition has been received in New York by Harry Levy, managing director of the educational department. It is said that these pictures exceed in interest anything of the kind that has ever been done on the Dark Continent.

Two Bessie Love Features

Bessie Love will be seen in two Vitagraph features before the coming of the new year—"A Fighting Colleen," in which she plays the role of a little Irish lassie of the tenement districts, and "Pegeen," a play of an entirely different type based on the highly successful novel of the same name by Eleanor Hoyt Brainerd.

This alliance gives Goldwyn a monopoly of the most widely known comedy cartoon creations in the country.

The Bray Corporation will continue to make all of its series of cartoons. These include the humorous adventures of Colonel Heeza Liar, Dud and Us Fellers, and the remarkable Out of the Inkwell Creations by Max Fleischer.

Mr. Bray is perfecting the world's first cartoon in color. This will resemble the colored supplement of a Sunday newspaper, except, of course, it will have the advantage of giving animation to the figures. Another novelty, already a part of the Goldwyn-Bray Pictograph, is the animated fantasy, a highly imaginative creation that combines romance and humor.

LOOK FOR STRAND TO SWING POLICY AFTER CAPITOL OPENS

Unconfirmed Rumor That Musical Comedy and Revue Will Supplant Present Show There

WITH the new Capitol at Broadway and 50th Street to introduce a new innovation as far as the combination of big film features and musical revue is concerned the rumor gains in circulation that it is only a question of time that the Strand will be the first of the other big Broadway picture palaces to deviate from its present straight picture policy and offer musical comedy or a revue in addition to its regular film bills.

This is not the first time the Strand has been mentioned in the same breath as having a new style of entertainment there as there is the belief that the new Capitol policy is going to cut into the regular business of the other Broadway houses. Max Spiegel, one of the executives, controlling the Strand, is interested in legitimate theatricals to the extent of having a number of road shows at present as well as being tied up in burlesque productions.

It is known Spiegel is sponsoring

the new Cecil Lean—Cleo Mayfield show that is reported as having been a draw on the road since its opening and Spiegel, anxious to bring it into New York, may swing it into the Strand if the reported policy goes through as to a new entertainment at that house. There was recent talk that perhaps Spiegel and Ed. Wynn would cook up some sort of a new revue proposition but this has since been denied with Wynn to appear in "Ed Wynn's Carnival" in managerial connection with F. C. Whitney.

There is a belief among the theatrical and picture wiseacres that the new Capitol policy is going to draw capacity crowds and that like the bright light that attracts the moth the Capitol is going to cut a deep inroad in the present attendance at the other picture places.

Spiegel is a showman and knows the tricks and turns of the theatrical tide and it would not be surprising to see the Strand change its present policy within the next few months.

NEW BARA FILMS

Reports Say Company will be Formed for Star

It is understood that New York capital to the extent of \$150,000 is interested in a project to form a new motion picture organization to feature Theda Bara. Carl Anderson, formerly of Peralta, is said to be interested in the venture which will take definite form in the near future.

Miss Bara, now a Fox star is known to be uncertain as to her plans. She has received offers to appear in vaudeville which it seems likely that she will reject. It is possible, however, that she may accept a proposition to star in a legitimate production. This will not interfere with the proposed picture affiliation, it is understood.

Exhibitors Like Holubar Film

E. J. Smith, manager of the Cleveland Exchange for Universal gave a private screening of "The Right to Happiness," at the Winton Hotel, and more than 200 exhibitors attended. Mr. Smith's letter to H. M. Berman, general manager of exchanges announcing this showing, states that out of the entire number of exhibitors present, not one failed to say that "The Right to Happiness" is one of the greatest pictures of all times.

Tom Mills with Goldwyn

Thomas R. Mills, or Tom Mills, as he is more familiarly called, has joined the Goldwyn forces, his first assignment being the direction of Tom More in "Duds." He will return to New York from Culver City immediately to join the Goldwyn star and make the eastern exterior scenes that the story requires.

New Farnum Film

J. Gordon Edwards will direct William Farnum in the latter's next William Fox picture. The temporary title on this new vehicle is "Pierre Le Grande," and the story is by Henry Albert Phillips and E. Lloyd Sheldon. This will be the fifth feature that Mr. Edwards has directed with Mr. Farnum as star.

To Show in Serbia

"Our Children," which was made by Carlyle Ellis of Autographed Films, under the authority of Julia Lathrop, Director of the Federal Children's Bureau, will be exhibited throughout Serbia by the Serbian Relief Commission as part of its campaign for the education of its people in the proper care of babies and the reduction of infant mortality. The Federal Bureau conducted a campaign in Gadsden, Alabama, for the purpose of demonstrating what could be done by intensive work, and the film depicts the results.

First Vitagraph Super-Film

Vitagraph has finished the first of its series of superfilms by twelve of America's foremost fiction writers, "The Vengeance of Durand." The original story was written by Rex Beach and it was adapted for the screen by Mr. and Mrs. George Randolph Chester. Alice Joyce heads the cast which includes G. V. Seyffertitz, Percy Marmont, Herbert Pattee, William Bechtel, Eugene Strong and Mark Smith. Tom Terriss directed.

Universal Industrial Film

The romantic past of New Orleans is revealed in the film, "The Golden Legend" which will soon be released by the Industrial Department of the Universal Film Manufacturing Company. The Mardi Gras makers of New Orleans, to whom pageant building is second nature, put the best of their talent into the two pageants which the city staged for the entertainment of delegates to the convention of the Associated Advertising Clubs of the World.

Anita Stewart Films

Vitagraph will release two Anita Stewart features before the New Year. They are "The Combat," by E. J. Montague, which was directed by Ralph Ince, and "The Suspect," by H. W. J. Dam.

Walsh Makes Change

R. A. Walsh, formerly director of Fox films, has signed a contract to direct for Mayflower Film Corporation.

SELZNICK HEADS EXCHANGE FIRM Is Director of New Republic Distributing Company

With Lewis J. Selznick in full control as advisory director, and Britton N. Busch as president and general manager, the Republic Distributing Corporation was formed this week. As Busch is general manager of the World Film Company this new Busch-Selznick alliance means the acquisition by Selznick of the twenty-two exchanges of the World Company.

The Republic's offices will be at the home office at 130 West Forty-sixth Street.

Parts Shown Must be So Advertised

Extending its recent order forbidding the reproduction of old films by motion picture houses under new names, the Federal Trade Commission has ordered that where parts of old films were shown in new exhibitions they must be so marked and advertised.

The case of one recently shown picture is cited where out of a total of 5,000 feet of film, 2,200 feet had been used in another picture shown a few years before. The order was issued against the Royal Cinema Corporation, the Monopole Pictures Company and the Mothers of Liberty Pictures Company.

Lesser to Finance Producers

Word has just been received from Los Angeles that Sol Lesser will finance producers in order to obtain better pictures for his various exchanges throughout the country. He says that he is tired of waiting for a really big picture which can be bought on a national state-right basis. This led to his decision of producing. Just at the present time Mr. Lesser is not in a position to divulge his plans, but he expects to start within the next sixty days.

Alec Lorimore's Plans

Alec Lorimore, known internationally for his film activities and who is one of the most modest picture executives in New York, is now the president of the Colonial Motion Picture Corporation with the Lorimore company planning much activity during the winter and spring.

Madge Kennedy Film

Madge Kennedy, Goldwyn star, is back in California to begin work on two stories which she has selected as her next productions. Both stories, "Trimmed with Red," and "The Blooming Angel" are by Wallace Irwin.

BIG GAINS IN AUSTRALIA

Paramount - Arcraft Pictures More Popular Than Ever in Antipodes

THE tremendous gains made by Paramount-Arcraft pictures in the popularity stakes for the world are strikingly illustrated in the case of Australia and surrounding territory. Two years ago, according to a Sydney newspaper, Paramount transacted eight per cent. of the film business of Australia. Today, says this same authority, the percentage has been increased to more than sixty per cent. and advices received from Australia indicate that there is no intention of a letup in the Paramount-Arcraft drive until an even higher percentage is reached.

BLIND HUSBANDS READY Big Universal Features Now Completed

So much comment and talk has been read and heard about the new Universal production "Blind Husbands" that exhibitors throughout the country will be glad to hear that by the time they read this the print will be in their local exchange and available for private showing. Unlike many productions details regarding this picture which was directed by Eric Stroheim, were withheld from everyone until it was complete in every detail.

Some of the New York critics were present at a private showing held recently and without one exception the eyes of all were treated to scenes and acting that has seldom if ever been equalled.

Much to-do was made over the productions, voluntarily, and after an appropriate title had been selected the new prints were made and the sales and advertising campaigns completed.

Capitol Opens Friday

At last the big date is set. The Capitol (Broadway, at 51st Street) is announced to open to the public Friday night, Oct. 24. For 19 months the big house—billed as "the largest in the world"—with more than \$5,000,000 represented in the building outlay, has been in the course of construction. While a big and complete picture show will be given there will be a girly musical revue, Arthur Pryor's band and "spoken turns" galore. Everything is set for a gala and grand opening. Let's go, Ben!

Second Farrar Film

Geraldine Farrar has completed her second picture for the new season. It will be called "Flame of the Desert." The story was written by Charles A. Logue and directed by Reginald Barker. Miss Farrar plays the part of an English noblewoman who falls in love with an Egyptian sheik, and struggles against the barrier of race. Lou Tellegen, her husband, is leading man.

First Realart Theater

The first Realart motion picture theater is open. Kahn and Greenfield, operating the largest group of theaters in Northern California having more than eighty in the chain held the honor of being the first to name a picture show house in honor of Realart Pictures Corporation. It is called the Realart Theater, and is located at 22nd and Mission Streets, San Francisco.

PICTURE FIRST SHOWINGS REPORTED BY WIRE

When Bearcat Went Dry
World, Directed by Ollie Sellers,
Adapted from the novel by Charles
Neville Buck

WIRE REPORTS—EAST

Box Office Value.....Good
Exhibitor Comments: "Thrills."
"Exciting." "Interesting."

WIRE REPORTS—SOUTH

Box Office Value.....Good
Exhibitors Comments: "Charles
Neville Buck, the author, well
known here." "A thriller by a popu-
lar Kentucky author."

NATIONAL BOARD OF REVIEW REPORT

Entertainment Value.....Good
Dramatic Interest of Story.....Good
Technical Handling.....Good
Coherence of Narrative.....Fair
Acting.....Good
Scenic Setting.....Excellent
Photography.....Good
Atmospheric Quality.....Excellent
Quality as a Picture.....Good

WHAT IT IS

A young moonshiner promises his missionary sweetheart that he will reform, but at a critical moment he fails to do so. She then turns to some one else, who is suspected of being an internal revenue officer. Eventually, the moonshiner saves his rival's life and wins his sweetheart back and all ends well.

What Every Woman Learns

Paramount-Artcraft, Enid Bennett,
Directed by Fred Niblo, Scenario
by Eugene B. Lewis

WIRE REPORT—EAST

Box Office Value.....Good
Exhibitor Comments: "Bennett
charming." "Entertaining picture."

NATIONAL BOARD OF REVIEW REPORT

Entertainment Value.....Good
Dramatic Interest of Story.....Good
Technical Handling.....Capable
Coherence of Narrative.....Good
Acting.....Fair
Scenic Setting.....Good
Photography.....Good
Atmospheric Quality.....Good
Quality as a Picture.....Good

WHAT IT IS

A young woman with an unfortunately gay philosophy marries a man who is highly entertaining until after the wedding. Then he becomes dull and jealous of a serious man who really loves the girl. Several fights between the men lead up to the husband's murder by his wife. She is acquitted, however, when the extenuating circumstances become known.

The Gray Towers Mystery
Vitagraph, Gladys Leslie, Directed
by John W. Noble, Scenario by Sam
Taylor and John W. Noble

WIRE REPORTS—SOUTH

Box Office Value.....Good
Exhibitor Comments: "Interest-
ing." "Good picture of the west."

NATIONAL BOARD OF REVIEW REPORT

Entertainment Value.....Fair
Dramatic Interest of Story.....Fair
Technical Handling.....Fair
Coherence of Narrative.....Fair
Acting.....Good
Scenic Setting.....Good
Photography.....Good
Atmospheric Quality.....Good
Quality as a Picture.....Fair

WHAT IT IS

A working girl suddenly inherits a ranch. Another claimant appears only to be murdered. The girl is of course accused, though the sheriff, who is in love with her, knows that she is not guilty. Eventually the

Received From Every Part of the Country
Just Before Going to Press—The Values
Great, Good, Fair and Poor Are An Exact
Average, the Same Terms Being Used in
All Wires to Us

real murderer is found in a French
caretaker who has been in love with
the girl. Before he can be arrested
he kills himself.

The Winchester Woman

Vitagraph, Alice Joyce, Directed by
Charles Ruggles, Scenario by
Arthur Edwin Krows

WIRE REPORT—CANADA

Box Office Value.....Good
Exhibitor Comments: "Good story."
"Original plot." "Joyce liked."

NATIONAL BOARD OF REVIEW REPORT

Entertainment Value.....Good
Dramatic Interest of Story.....Excellent
Technical Handling.....Good
Coherence of Narrative.....Clear
Acting.....Very Good
Scenic Setting.....Good
Photography.....Fine
Atmospheric Quality.....Good
Quality as a Picture.....Above the Average

WHAT IT IS

Anne Winchester, acquitted of murder, goes to live in a widower's household as a boarder, under an assumed name. Here she becomes a friend of the widower's daughter and tries to persuade her not to marry a man whom Anne has known long ago. The daughter refuses to listen, however, and plans to elope, only to be saved by Anne who takes her place. The villain is exposed and the widower though he learns of Anne's past, marries her.

Broken Blossoms

United Artists, Lillian Gist, Directed
by D. W. Griffith, Adapted from
a story by Thomas Burke

WIRE REPORT—EAST

Box Office Value.....Great
Exhibitor Comments: "Packed them
in." "Picture's reputation drew."

"A great picture"

WIRE REPORT—SOUTH

Box Office Value.....Good
Exhibitor Comments: "Frame of
picture reached here and proved
one attraction." "Best picture in
some time."

NATIONAL BOARD OF REVIEW REPORT

Entertainment Value.....Gripping
Dramatic Interest of Story.....Intense
Technical handling.....Superb
Coherence of narrative.....

Strong and fine

Acting.....Exceptionally fine

Scenic Setting.....Effective

Photography.....Superb

Atmospheric quality.....

Poetic and Realistic

Costuming.....Fine

Quality as a Picture.....Superb

WHAT IT IS

A downtrodden, cowed little child of the Limehouse district in London, the daughter of a brutal father, wanders into the shop of an idealistic young Chinaman who befriends her. He has been impressed before by her beauty. But the father, learning of her whereabouts suspects the worst and with the help of his gang brings the child home where he beats her to death. His hideous crime is discovered by the Chinaman who shoots the brutal murderer and kills himself.

Crooked Straight

Paramount-Artcraft, Charles Ray,
Directed by Jerome Storm, Scen-
ario by Julian Josephson

WIRE REPORT—EAST

Box Office Value.....Good
Exhibitor Comments: "Ray can be
counted on for full houses." "Pic-
ture fits Ray and Ray fits picture."

NATIONAL BOARD OF REVIEW REPORT

Entertainment Value.....Good
Dramatic Interest of Story.....Good
Technical Handling.....Interesting
Coherence of Narrative.....Good
Acting.....Good
Scenic Setting.....Effective
Photography.....Very Effective
Atmospheric Quality.....Good
Quality as a Picture.....Good

WHAT IT IS

A young man from the back woods arrives in Chicago with a bank roll only to be relieved of it at once. He thereupon adopts a life of crime. Reformation is brought about eventually and another crook, more crooked at heart, is vanquished. Of course there is a girl in it.

Dangerous Waters

Exhibitors' Mutual, William Des-
mond, Directed by Parke Frame,
Scenario by George Elwood Jenks

WIRE REPORT—EAST

Box Office Value.....Good
Exhibitor Comments: "Desmond
adds materially to his popularity in
this picture."

NATIONAL BOARD OF REVIEW REPORT

Entertainment Value.....Fair
Dramatic Interest of Story.....Fair
Technical Handling.....Good
Coherence of Narrative.....Fair
Acting.....Good
Scenic Setting.....Good
Photography.....Good
Atmospheric Quality.....Good
Costuming.....Good
Quality as a Picture.....Fair

WHAT IT IS

Society girl has difficulty in choosing between two suitors. She has a dream in which she makes her choice in favor of the wrong man, and in a fight which ensues her real lover is killed. But it is only a dream, and in the end she marries the right man.

The Open Door

Robertson-Cole, Directed by Dallas
M. Fitzgerald, Scenario by Gar-
field Thompson

WIRE REPORTS—EAST

Box Office Value.....Good
Exhibitor Comments: "Unusual
story." "Full of heart interest."

WHAT IT IS

A bookkeeper agrees to go to prison in the place of his two employers under certain conditions. After serving his term of fifteen years, he is set free only to find that his employers have not kept their agreement and he is helpless against them. He also discovers that his daughter is about to be married and knows nothing of her father's past. So rather than spoil her happiness, he does not reveal his identity.

Please Get Married

Metro, Viola Dana, Directed by
John Ince, Scenario by Finis Fox

WIRE REPORTS—CENTRAL

Box Office Value.....Good
Exhibitor Comments: "Fine pic-
ture." "Will please the most fas-
tidious audience."

WIRE REPORTS—SOUTH

Box Office Value.....Good
Exhibitor Comments: "Seemed to
please." "Picture went well."

NATIONAL BOARD OF REVIEW REPORT

Entertainment Value.....Good
Dramatic Interest of Story.....Entertaining
Technical Handling.....Good
Coherence of Narrative.....Clear
Acting.....Fair
Scenic Setting.....Good
Photography.....Good
Atmospheric Quality.....Fair
Quality as a Picture.....Average

WHAT IT IS

A pair of honeymooners start off on their bridal tour, and shortly after they have gone the bride's parents discover that the minister who married them was not a minister but a burglar, and they are not really married at all. A wild pursuit follows, but everything turns out all right, because the minister really was a minister suffering from amnesia.

The Mystery of the Yellow Room

Realart, Directed by Emile Chan-
tard, Adapted from the novel by
Gaston Leroux

WIRE REPORTS—EAST

Box Office Value.....Good
Exhibitor Comments: "Holds the
interest throughout." "Excellent
mystery story."

WHAT IT IS

The daughter of a scientist who lives on a bleak country estate is mysteriously attacked in her room. The criminal escapes though the doors and windows are locked on the inside. The mystery of his escape and his identity baffle the police who are about to convict the wrong man when a newspaper man from Paris solves the problem.

Exploitation Brings Crowds

Various methods of exploiting "The Right to Happiness," have been worked out by the publicity department of the Universal, in helping exhibitors put over this Dorothy Phillips super-production, which was written and directed by Allen Holubar, and from all parts of the country, letters have been received telling of the exceptionally big business done by the picture.

Filming "The Peddler"

"The Peddler," the current Saturday Evening Post story which is attracting so much attention, is being filmed by Universal under the direction of William C. Dowlan. Frank Mayo plays the title role, while Ora Carow is seen in a leading part. Ray Ripley and Fagmar Godowsky have prominent positions in the cast.

Wins Loving Cup

The Bud Fisher loving cup, offered by the eminent cartoonist to the Fox salesman who secured the greatest number of bookings on his animated pictures during a sixty day drive was won last week by David Davidson of the Cleveland Fox exchange.

PERCY STANDING

Leads and Characters

With

Vitagraph

Fox

Goldwyn

and

Leonce Perret

GREEN ROOM CLUB

You really mean

Withdrawn?

Yes, but only to give wide-awake exhibitors the *chance of their lives* to reap a big harvest

You see, it's this way—

SOLDIERS of FORTUNE

an ALLAN DWAN
Production

IS THE GREATEST FIRST RELEASE ANY
MOTION PICTURE CONCERN EVER HAS
HAD—GREATER THAN MOST ORGANIZATIONS
HAVE HAD IN YEARS OF BUSINESS

*I*t's real *road show* stuff and REALART could clean up by handling it indefinitely on that basis. Could, but won't. Won't, because REALART declines to compete with its patrons! REALART *isn't selling skimmed milk!* But REALART demands that the production shall be given a chance! And that means longer runs—

FROM FOUR TO TEN TIMES
THE LENGTH OF ORDINARY RUNS

It's the biggest chance you've ever had to buy pure cream! But you'll have to hurry



Presented by
MAYFLOWER PHOTOPLAY
Corporation

BROADWAY PICTURE PROGRAMS AND MUSIC

At the Rialto—"What Every Woman Learns"—Paramount—Enid Bennett

Selections from "La Traviata" open this week's bill at the Rialto. Conducted by Hugo Riesenfeld, Nat W. Finston and Joseph Klein, these old melodies bring up memories to all old-time opera-goers. A charming bit of scenic stuff following is "Picturesque Catalonia," a Pathecolor, run to an atmospheric accompaniment of "La Seville" by the orchestra. Paul Gruppe, the well-known cellist has been added to the Rialto orchestra, and he was introduced to the audience as soloist in Popper's Spanish Dance, "Vito." He was given a hearty welcome. Next the Rialto Magazine, this week being particularly well built up. Opening with "Salambo," the orchestra led into ship scenes, building and launching, with "Charmers Waltz." A strip showing Cardinal Mercier in Stadium exercises opened with a festival march, and during children's dances the music was "Vanity."

A short shot showed views of the free concerts being given by Hugo Riesenfeld for children at the Rivoli Theater every Saturday morning. Then came an exciting race track scene with a running race on, the music being "The Ringmaster" with an effective trumpet fanfare at the start. Big Scenes of D'Annunzio's military operations in Italy were next, with Garibaldi's "March" for accompaniment. A reproduction of No Man's Land by night followed, with an agitato by the orchestra, then a unique shot of airplanes flying through flocks of birds, with a hunter bagging a few on the wing. The weekly closed with the Pacific reception to the "Flying Parson," the first to land in the coast-to-coast air race. The orchestra finished with part of "Invincible Eagle." Judson House, a tenor new to Rialto patrons, pleased the big Sunday crowd by his rendition of "Because." He has one of the best voices ever heard at the Rialto.

The feature picture is the Ince production of "What Every Woman Learns"—a Paramount-Artercraft, with pretty Enid Bennett in the leading role. The director is Fred Niblo. The story concerns an unfortunate marriage, with a hero turning up in time to help the wife, the whole resulting in a tragedy for which the wife is tried for her life. Presumably she is cleared, but the picture does not say so, and the audience settles it their own way. A last fade-out shows the hero and wronged wife looking at each other and they are supposed to live happily after that. A good musical setting helped out the action wonderfully. Opening with Grieg's "Last Spring" for the death scene in the first reel, the orchestra used next a part of the Ansell Suite, then "Yesterdays" by Hueter at title, "Walter Melrose." Herbert's "Whispering Willows" answered at title, "At the club," then "In Arcady," "The Mermall," "Woodland Pictures" and "Adieu." A selection from "The Rose Maid" was played for the cabaret scene. As the figure of Justice appears the orchestra played "All Soul's Day" by Strauss, closing the picture.

This picture is easy to play for any combination. The above numbers, with the usual dramatic pieces, agitato, etc., will answer for the setting. A fine effect can be

BY M. M. HANSFORD

For Your Theater—Complete Picture Programs Built Around the Big Features as Shown on Broadway—You Can Get Much Valuable Help from These Programs in Planning Your Own Show.

made at the shooting scene, by stopping all music, as nothing can be quite so impressive at this part than silence. The Grieg piece is splendid for the first scenes.

The Rialto comedy is a new one, "Making Good with Mother." The orchestra used for this "Katie Suite," "Henry VIII," "Dances," "I Used to Call Her Baby," "Tiger Rose," "Cairo," "So Long Mother" and "Dear Old Pal." The closing organ solo is "Vox Angelica" by Heinrich played by Arthur Depew.

At the Rivoli—"Crooked Straight"—Paramount—Charles Ray

The overture at the Rivoli for the week is Liszt's "Les Preludes," conducted by Erno Rapez and Joseph Littau. A Prizma feature follows, showing the domestic life of the Seminoles in the Everglades of Florida. These were very interesting. The orchestra used several Indian War Dance movements for the accompaniment. Willy Stahl, the concertmaster of the orchestra, played Kreisler's "Tambourin Chinois" as a violin solo. He was well received. The Rivoli Pictorial shows intimate views of the world's doings. Opening with Elgar's "Crown of India," then into a hurry for unusual scenes of a fireman's "quiet life." These were old-time thrillers. Slides for life, jumping into the nets and all sorts of stunts were performed for the benefit of the audience. A run on a Chinese bank showed that "East is East," and then manuring the claws of a tiger in the zoo gave the viewers a bit of chill the orchestra playing "Tulips." A Kinogram nature study, "On the Trail of the Moose," enlivened things also at this point, while the music went into "Whispering Flowers," with a call for the moose.

Americans staging a horse show in Fontainebleau Forest came next, with the orchestra playing Grainiger's "Mock Morris." "Mutt and Jeff" broke in here with a funny "village melodrama," called "Why Mutt Left the Village." It is the story of a horse race. According to the Sunday crowd it was the funniest thing seen for some time. The orchestra played "Crow Hollow," "Come Across" and "Club Galop." The village home of Ferdinand Foch was shown, with close-ups of his home-coming and the crowds that greeted him. The music was "Sous Le Pont De Paris" and "Le Pere De Victoire" to close.

An elaborate presentation of the duet and arioso from "Pagliacci" is staged and sung by the artist pupils of the new school of opera and ensemble connected with the Rialto and Rivoli theaters. The singers are Ann Rosner, Martin Brefel and Edoardo Albano. A special drop and setting is provided for this scene and the whole effect is most satisfactory and pleasing from the artistic standpoint. The singers are all in costume.

Charles Ray appears in "Crooked Straight," a Paramount-Artercraft picture dealing with the reformation of a crook. It is directed by Jerome Storm. In the cast are Wade Butler, Margery Wilson, Gordon Mullen and Otto Hoffman. The music opens with a "Carillon" by Elgar, going into "Lookout Mountain" at title, "The City's Gateway," "Trousseau Ball" comes at title "With the last ray of hope." "Frou-Frou" and "Peter Gink" "Ja-Da," "Less Than the Dust," "Ruspana," then the organ takes up the action. The orchestra returns title, "As midnight passes," "Clematis" and "Constance" are the remaining numbers. "Constance" closing the picture.

The comedy is a Sunshine, "A Yellow Dog Catcher." The music for this includes "Yankee Girl," "He's Had No Lovin'," "Frivolity," "I'm Not Jealous" and "Moorish." The closing organ solo is "Gavotte" by Fletcher, played by Professor Swinnen.

At the Strand—"Broken Blossoms"—D. W. Griffith

The program at the Strand this week revolves about the feature, David Wark Griffith's "Broken Blossoms." This is preceded by a prologue and is accompanied by the original musical score by Louis Gottschalk, just as at its previous presentation on Broadway.

Owing to the length of the feature, which takes something over an hour and a half in showing, the rest of the show is of necessity somewhat shorter and more compact than usual. The overture is the Peer Gynt suite by Grieg, the first and fourth movements, "Morning" and "From the Hall of the Mountain Kings," given under the direction of Carl Edouarde, conductor. The Review, edited by Jack Eaton, contains marches and one-steps and galops besides the "Comedy Overture" for a scene of airplanes and an "Italian March" for D'Annunzio in Fiume.

For the scenic, a Pathecolor of California, the orchestra uses the "Nocturne" from the "Midsummer Night's Dream," by Mendelssohn, while the humorous cartoon, "Out of the Inkwell," drawn by Max Fleischer of the Bray studios, is accompanied by one of Victor Herbert's melodious light numbers, Eldora Stanford, soprano, sings a selection from "Madame Butterfly" and Ralph Brigham and Herbert Sisson render Sullivan's "The Lost Chord" as an organ solo.

At B. S. Moss's Broadway—"The Mystery of the Yellow Room"—Realart

The Broadway has the distinction this week of having a feature with a real plot and a comedy that is really funny. The Mayflower Photoplay Corporation presents "The Mystery of the Yellow Room," from the novel by Gaston Leroux, an Emile Chautard production. As may be judged from the name it is a de-

tective story. The score for this is well put together, including "Selections from Manon," by Massenet, "Nabucco" by Verdi, and as a love theme, Flegler's "Love Song."

The News-digest shows among other things the entry of D'Annunzio into Fiume to the strains of the "Garibaldi Hymn" and the Italian "Marche Reale." "That Flying Rag" by Arthur Pryor is used for a racing scene called the Turf Classic, and for a view of the exciting sport of shooting ducks from an airplane the orchestra plays the popular "Dreamy Alabama Waltz." The rest of the news is set with marches and one-steps for the most part. Well-chosen selections of French music accompany a beautiful scenic of French Algeria.

The Broadway Symphony Orchestra under the baton of Enrico Leide is fast becoming a factor in the race for musical honors in the picture houses on the Big Street. Their overture this week is Offenbach's "Orpheus." John Hammond and Raymond Willever alternate at the organ. Tasteful floral decorations by McKenny add to the attractiveness of the Broadway under B. S. Moss management.

At the Academy of Music—"The Speed Maniac"—Fox—Tom Mix

Old old friend, Tom Mix, is holding forth this week as the main attraction at the Academy and to judge from the way they were packing them in Sunday night, attraction is the right word. In "The Speed Maniac" Tom cleans up an extremely belligerent prize-fighter and a little later wins the Classic Auto Race in a motor of his own designing after pitching out on "death curve" in a most amazing manner, the car turning on its side and rolling over for some distance to the concerted gasps of the audience. The accompaniment to the feature consists of rapid-fire music, chiefly galops, one-steps and hurries. Andante movements have no place in "The Speed Maniac."

A good word is due to David Mendoza, who recently became musical director at the Academy, for his effective work in elevating the musical standard there. Mr. Mendoza makes all of his own musical settings and they compare well with the best in town. His scoring of the news-weekly this week is particularly happy. When President Poincare, of France, is shown visiting some wounded French soldiers, the orchestra plays "La Patrie" by Bizet.

Child Types in Russia is accompanied by Dargomizsky's "Cossat-choque." When the South greets five hundred representatives from Europe and gives a demonstration of cotton picking the orchestra plays the "Serenade" from Thurban's Southern Suite, "Americana." A scene of a pen being built to accommodate some of the too rapid Reds is set with "America First." Painted legs instead of stockings being the style in Florida is scored with "The Secret" by Gautier, while Senator Penrose finds himself greeted with the strains of "Noisy Bill."

The overture is "Raymond" by Thomas and the selection is Riesenfeld's "American Festival March." Grace Hoffman sings "Caro Nome" from "Rigoletto." Mutt and Jeff raise pretzels and Harold Lloyd appears in "His Only Father." "The Open Door" is the second feature

Programs Continued on Page 1716

B'WAY PROGRAMS

(Continued from Page 1715)

for the first half of the week and for the last half Madeline Travers in "The Snares of Paris" and J. Stuart Blackton's "The Moonshine Trail" will occupy the screen. Victor Despommier, organist, plays Schubert's "Serenade" and Benberg's "Nymphs and Fauns."

At the Grand, Pittsburgh—
"The Lottery Man"—
Paramount—Arctcraft—
Wallace Reid

"The Lottery Man" is the attraction at the Grand. As this is a comedy the music is of a very light nature and most fitting. For the theme: "Love Flies Everywhere," by Zoel Parenteau, was effective. Other numbers in the feature picture were: "Tia-Da-Tia-Da-Dee," Kern; "Passepied," Lachaume; "Au Bord D'un Rousseau," Boisdere; "Mandy," Berlin; "Excerpts from Veronique," Messenger; "Danses Miniatures de Ballet," Ansell; "Burlesque," Saenger; "The Vamp," Gay; "Merrymakers Dance," German; "Fete Boheme," from "Scenes Pittoresques," Massenet; "Air de Ballet," "Gems from Tom Jones," German.

Conductor David Broudy led the orchestra through Excerpts from "The Follies of 1919," by Stamper. Mr. Cyril Guthoerl played the "Largo" from "The New World Symphony," by Dvorak, as an organ number.

At the Stillman, Cleveland—
"Please Get Married"—
Metro—Viola Dana

"Please Get Married," this week's attraction at the Stillman theater, was one of the most successful productions offered this season. Play, cast and settings were all selected with the idea to satisfy the most fastidious audiences. And Manager Klein received hundreds of compli-

ments, during the week, from appreciative patrons. Preceding the picture. Musical Director H. L. Spitalny opened with an overture by Friedmann, "Slavish Rhapsodie" which was lavishly applauded by music lovers. Tunes from Hirsch's "My Rainbow Girl" were introduced during the pictures, as themes suitable to the action on the screen.

Loeb.

From Pulpit to Screen

Rev. Adolph O. Stixrud, formerly pastor of the M. E. Church at Lake Bluff, Antioch, Elgin, Ill., and other places in the Rock River conference, has left the ministry to engage in the moving picture business with his brother at Portland, Oregon. Stixrud says his salary of \$1,500 per year will not support his family of a wife and four children and he must enter other business. While pastor of the Epworth M. E. church at Elgin Stixrud introduced religious moving pictures in order to increase his Sunday evening church attendance and the project was a success.

Nazimova Makes Record

"The Brat," the Metro film starring Nazimova, was recently booked for a full week at three of the largest theaters in Detroit at the same time, and for simultaneous runs of from two days to a week at six of the principal theaters in St. Louis. According to a writer in the Detroit Free Press the booking for three large theaters in the same city for the same week solid, stands unrivalled in the history of the motion picture not only in that city but elsewhere.

"Model" at Capitol

The announcement is made that Dorothy Fitch, the attractive "model" for the James Montgomery Flagg pictures, is to be a fixture at the new Capitol, with the theater already labeling Miss Fitch as the "Capitol Girl."

'THE STREAM OF LIFE'
Effective Propaganda Film
Given Special Showing

"The Stream of Life," the first production of the Plimpton Epic Pictures, Inc., was presented before an invited audience that filled the Rialto Theater last Monday morning. It is a well-known fact that guests at a showing of this kind are likely to be a little more enthusiastic than a large group of payees, but it was easily evident that the enthusiasm shown was not the "friendly" sort, in the accepted meaning of the word. It was of the type that springs from impartial judgment. And this enthusiasm was deserved, because, of its kind, "The Stream of Life" is a remarkably fine piece of work.

Before you can call a picture like this unusually good it is necessary to draw attention to the fact that it is in a special class. "The Stream of Life" is pure propaganda, has a "message" and seeks to teach a lesson. It might be called the biography of a man who takes some forty or fifty years to find God. It relates in detail this man's life from the time he is an infant through his adolescence, when he leaves the farm to go to the city, his business success, and later his peaceful existence in comparative poverty, which is brought upon by doing good to others.

The progress of the film is purely biographical and there is the barest of stories. But the manner in which it is staged gives it a gripping power that relieves it of tedium.

Excellent performances are given by Leonard Willey, Nettie Davenport and Anna Cleveland. Special mention should be made of Horace G. Plimpton's direction. He has caught and transferred to the screen the "purpose" of the biography. He has emphasized the "message" by drawing a close affinity between human progress and nature. The pastoral scenes are exquisite.

Tidden.

TRIPS TO LOS
ANGELES STUDIOS
By BARRYMORE

The William Duncan Company is again working with 100% present. Steve Smith, head of the camera forces, who hurt his knee cap when the scaffolding fell while the company was working underneath the pier at Santa Monica Beach is back on the job again.

Myrtle Stedman, Goldwyn player, will be a very happy girl when production is finally completed on Rex Beach's "The Silver Horde", an eminent authors picture, Miss Stedman has the role of Cherry Malotte, a girl of the North. Her principal costume consists of a fur parka with nice warm hood and a pair of high, fur-lined shoes supported by heavy clothing equally protective against the cold.

Jack Dillon, who is directing Bert Lytell in "The Right of Way," for Screen Classics, Inc., was a member of the original company when this novel by Sir Gilbert Parker was produced on the legitimate stage.

Rain pelted down all night on a street in Los Angeles where the company filming "The Best of Luck" for Screen Classics, Inc., photographed the pursuit of a heroine on a motorcycle through a thunderstorm. The rain came from the city water mains through 1,000 feet of fire hose.

Jesse D. Hampton has just completed and shipped to New York from his Hollywood studios his second Blanche Sweet production pictured from "Cressy", Bert Harte's classic of early California days.

Work on the second of the Beban productions—title of which has not yet been announced—will be commenced the second week in October.

Little George Beban, Jr., familiarly known as "Bob White" has just returned to the coast from New York.

George Beban has engaged Helen Jerome Eddy to play his lead in his current production.

FIRST SHOWING BY WIRE SUMMARY OF LAST TWO WEEKS

Almost a Husband, Goldwyn	(EAST)	Good—"Rogers a big drawing card." "One of the best Rogers has done." "Lots of big laughs."
False Faces, Param.	(EAST)	(SOUTH) Good—"Rogers at his best." "Rogers a drawing card."
Grim Game, Param-Art.	(EAST)	Great—"Gripping story." (CENTRAL) Great—"Splendid picture." "Fine acting." (WEST) Good—"Walthall very popular."
Her Kingdom of Dreams, First Nat'l	(EAST)	Good—"Fine story." "Wonderful and original stunts which Houdini did not fake, of course." (CENTRAL) Good—"A thriller." (WEST) Good—"Houdini as a daredevil thrilled."
Her Purchase Price, Ex. Mut'l	(EAST)	Good—"Stewart excellent." "Interesting story." (SOUTH) Good—"Stewart makes it a success."
His Official Fiancee, Param-Art.	(EAST)	Good—"Intense story with Oriental background."
Impossible Catherine, Pathe	(EAST)	Fair—"Martin pleases everyone always." "Nothing new in story." "Well done."
In Mizoura, Param-Art.	(EAST)	Good—"Pearson liked." "Heard no adverse comments."
Kitty Kelly, M. D., Ex. Mut'l	(EAST)	Good—"Title drew." "Warwick popular." "Fine story." "Interesting."
La Belle Russe, Fox	(EAST)	Fair—"Weak story." "People do not seem to respond to Barriscale."
Lombardi, Ltd., Metro	(EAST)	Good—"Fine production." "Bara does some fine acting." "Quite the best thing Bara has done in some time." (CENTRAL) Good—"Plenty of vamping." "A success."
Lottery Man, Param.-Art.	(EAST)	Good—"Popularity of play drew big business." "Very good picture." "Star popular." (CENTRAL) Good—"Good entertainment." "Something doing all the time." (WEST) Good—"Title drew." "Artistic production." "Did good business."
Love Hunger, Hodkinson	(EAST)	Good—"The fact that it is a picturization of the play draws." "Reid is a sure fire box office attraction." (CENTRAL) Good—"One of best comedies in months."
Merry-Go-Round, Fox	(EAST)	Good—"My chentele like Lillian Walker." "She always pulls." (CENTRAL) Good—"Walker at her best." "Pleasing."
Oakdale Affair, World	(EAST)	Good—"Light story well handled." "Hyland winsome."
Other Man's Wife, Hall	(EAST)	Fair—"Star not very well known here." "Fair story."
Scream in the Night, Selznick	(EAST)	Good—"Pleasing picture." "Holmes attracts."
Strictly Confidential, Goldwyn	(SOUTH)	Good—"Jungle beauties in person an added attraction that proved valuable." "Good picture."
Sundown Trail, Univ.	(WEST)	Good—"Held the interest." "Gulnan liked."
Three Black Eyes, Tri.	(EAST)	Good—"Liked very much." "Salisbury popular."
Where Bonds Are Loosed, Waldorf	(EAST)	Good—"Holmes very funny." "Went well."
White Man's Chance, Pathe	(EAST)	Fair—"Nothing out of the ordinary." "Production fairly good."
Why Smith Left Home, Param-Art.	(EAST)	Good—"Typical Kerrigan play."
Winning Stroke, Fox	(EAST)	Good—"Good comedy picture." "Up to standard in every way." (CENTRAL) Good—"Rather light." "Good entertainment."
Woman of Lies, World	(EAST)	Good—"Walsh always draws." "Full of action." (CENTRAL) Good—"Popular Star in fitting role." "Well done all through."
	(EAST)	Good—"Elvidge has a following." "Story gives Elvidge opportunity to do good work."

NOBODY IN BUFFALO
BOTHERS ABOUT NIAGARA!

They're too used to it!

But if somebody were to cross it on a tightrope tomorrow
they'd get up and take a look.

And it's the same with the moving picture—as a novelty
it's as dead as a cock in the pit.—it's only salvation is great
pictures, great stories, great artists, great stage direction and
the guiding hand of a great organization to weld these
elements together.

And Goldwyn has got it.

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